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ART DIGEST

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THE NEWS-MAGAZINE OF ART

*A Compendium
of the Art News
and Opinion of
the World*



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SOME COMMENT ON THE NEWS OF ART

By PEYTON BOSWELL

Two Museum Men

Rare indeed has been the privilege to serve the art movement in America which has fallen to Robert B. Harshe, director of the Art Institute of Chicago, and his colleague, Daniel Catton Rich, and equally rare is the way in which they have discharged the service. When the 1933 Century of Progress Exposition at Chicago was in the planning, the great depression came and threatened to kill the idea before it took form. The exposition authorities decided not to erect a Palace of Fine Arts. Faced with this situation, the art lovers of Chicago, who support so adequately the Art Institute there, got together and decided to organize inside the walls of that great institution a department of the fair to be known as the Century of Progress Art Exhibition. The actual work fell to Messrs. Harshe and Rich, and they assembled the greatest display of fine art ever seen in America. When it was decided last fall to continue the world's fair for 1934, it fell to their lot to form another exhibition, and again they have performed their task marvelously well.

What Prof. Robert Morse Lovett of the University of Chicago said of the great exhibition last year can very well apply to the equally great display of 1934: "The exhibition of paintings at the Art Institute was the outstanding achievement of the whole enterprise, an assembly of pic-

tures as perfect in selection as the resources of American art collections allow. From the vast confusion of material triumph and vulgar entertainment, to turn to this noble monument of human endeavor was to find consolation, to become conscious of a principle or order at work in the chaos of progress, to discern a way of salvation, of making the world a better place for man to live."

It must have been with particular zest that Messrs. Harshe and Rich set about creating the 1934 exhibition, in which they frankly sought to place emphasis on the historic development of art in America. The careers of both have revealed their indefatigable solicitude for native aesthetics.

The work of these two is an exemplification of the growth of the new American "museum idea," which in the last generation or two has converted these enterprises into educational institutions instead of mere receptacles of art, like the European museums.

The Prints

No effort will be made in this issue of The Art Digest to describe the great exhibition of contemporary prints at the World's Fair. The greater part of the July number will be devoted to a profusely illustrated account of the display.

Last year the Art Institute of Chicago

presented a superb collection of Old Master prints, and held no contemporary show. It is the custom of the Institute to sponsor two prints showing each year—an International Exhibition of Lithography and Wood Engraving in the fall and an International Exhibition of Etching and Engraving in the spring. In 1934 these displays have been combined, and the public will have the opportunity to see an inclusive presentation of contemporary graphic work throughout the world.

Read Mr. Craven

No artist, be he modern or conservative, nationalist or internationalist, will want to forego the reading of Thomas Craven's new book, "Modern Art: The Men, The Movements, The Meaning," which is reviewed on another page of The Art Digest. And no art lover of whatever loyalties, or student of art of whatever bent, will desire to spare himself the provocative and thought stimulating perusal of the volume. It is an exceedingly easy book to read, for nearly every page contains something of thought, of lucid description, of striking anecdote or of revelatory biography calculated to evoke some sort of gasp from the reader: it is as absorbing as a "thriller" in contemporary fiction. And it may well be that it marks an epoch in art history, the end of one period, the beginning of another:



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Intemperate of language, — perhaps. Wrong, maybe. But devoid of content,—no.

Mr. Craven for a long time has been going about the country lecturing, and acting as a galvanic battery to artists' clubs and other cultural organizations. And now his shocks may be obtained in compact battery form. "This is a book that is much more than a book," says Herschel Brickell, reviewer for the New York Evening Post; "it ought to hit the whole business of painting like a bolt of lightning, scattering the debris and clearing the atmosphere. . . . I like that bolt of lightning simile because the whole book is electric with ideas and personality; it crackles and sends off sparks and shocks. It is alive because Mr. Craven is alive, because he can think about painting without the slightest sign of obfuscation and write about it in the same way."

Whether he is right or whether he is wrong, the art world must thank Mr. Craven for saying things like this: "Modernism has destroyed Impressionism and imitation in all its forms; and it has also destroyed itself. It has removed from art all artificial stimulants and restoratives, including its own. It has carried art back to first principles, cleared the way for a new order. It was concentration on method to the exclusion of content. The next move of art is a swift and fearless plunge into the realities of life."

For both artist and art lover, it would seem that the *very next* move might be a "swift and fearless plunge" into Mr. Craven's book.

The Patrons List

Owing to the fact that this issue of The Art Digest is taken up mainly with a description of the 1934 Century of Progress Art Exhibition and that the July number will be equally devoted to a pictorial representation of the International Exhibition of Etching, Engraving and Lithography at Chicago, publication of the annual list of patrons of the magazine has been postponed until August.

A Monthly Now

With this issue, The Art Digest, following its custom, becomes a monthly magazine for the summer. It will come out only once a month during June, July, August and September, but will resume its appearance twice a month with the beginning of the art season in October. The first October number will start a new volume—the ninth.

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New York, N. Y., 1st June, 1934

No. 17

Art of America Is Feature of Chicago's Great 1934 Exhibition



Where last year the Art Institute of Chicago's Century of Progress Art Exhibition stressed the development of Occidental painting in unbroken sequence, from the mid-thirteenth century down to the present day, the emphasis in the 1934 exhibition has been placed on the growth of American painting. It is the aim of this year's great exhibition to present the masters of American art, much as the old masters and the nineteenth century French artists were revealed in 1933. The display is calculated to reveal the true place of America in the annals of the world's art history. Almost half of the 721 paintings came from native brushes—355 as compared with 366 foreign works. The same percentage is found in the sculpture section. This policy is in line with the amazing growth of interest in the native expression which has taken place in the United States in the last decade. Aside from a few works owned in Chicago, all the loans, both foreign and American, are new.

In unrolling the pictorial story of American painting, four rather arbitrary epochs have been selected. In the first epoch, covering roughly the years from 1705 to 1860, are found the work of Stuart, Sully, Blackburn, West, Trumbull, Copley, Earl, Harding, Savage, Waldo, Feke, Morse—most of them offsprings of the British portrait school and men who learned their trade abroad. Americans chiefly by birth, they brought some of the sophistication and

"The Agnew Clinic," by Thomas Eakins (1844-1916). Lent by the University of Pennsylvania.

This is one of the outstanding American paintings in the exhibition. It naturally recalls its famous prototype, Rembrandt's "The Anatomy Lesson." Eakins, however, has introduced many more figures; in fact a whole class is shown, as they listen to the chief surgeon. Six other examples by this American master are shown, "Between Rounds," "The Concert Singer," "Music," "The Pathetic Song," "Salutat" and "William Rush Carving the Allegorical Figure of the Schuylkill." The artist, born in Philadelphia, studied with Gerome and Bonnat. His paintings possess sculptural qualities, due to his interest in modelling. He became professor of anatomy at the Pennsylvania Academy of the Fine Arts, and was said to have known the construction of the human figure and of the horse better than any artist of his time. Bryson Burroughs has said: "Eakins was the most consistent of American realists."

style of European art to the New World. They were the beginners. As forewords to the story of American art today their importance cannot be ignored.

Benjamin West, honored by the English with the presidency of the Royal Academy, was an

historical painter to George III at the time when his countrymen were fighting to throw off the rule of Britain. He is represented in Chicago by his spirited sketch for "Death on the Pale Horse," one of his most famous conceptions, lent by the Pennsylvania Museum. Stuart was another Tory who returned home after the Revolution to build a reputation by painting portraits of the man who had most to do with the defeat of England. In addition to the Art Institute's own Stuarts there are exhibited "Miss Anne Izard," belonging to Mr. and Mrs. William A. Harriman, and "George Washington," lent by Samuel W. Weis. Also representing the English influence in the Colonies is "Mary and Elizabeth Royall" by Joseph Blackburn, a painter who spent his life depicting the worthies of New England.

Copley, masterful realist in painting London's public figures, is the creator of the charming "Lady Frances Deering Wentworth," owned by the New York Public Library, which should prove one of the favorites of the exhibition. The subject was lady-in-waiting to Queen Charlotte, consort of George III. The towns of Deering and Francetown, N. H., were named in her honor. Copley, a member of the Royal Academy, died in 1830, one of the most successful painters of his time.

Morse's fame as an inventor dwarfed for years his record as an artist. Born in 1791 of the strictest Puritan stock, he was but six

Duveneck, Who Went Back to Frans Hals



"Woman With Forget-Me-Nots," by Frank Duveneck (1848-1919).

It is particularly appropriate that this typical work should be lent by the Cincinnati Art Museum, for it was across the Ohio River at Covington, Ky., that Duveneck was born, and it was at Cincinnati that he died, after having taught painting for so many years at the Art Academy. He was the founder of a

new school of American art. Going to Munich as a student, in the early 70's, he quickly became a teacher, always surrounded by a group of young Americans. For the principles of his art he went back to Hals and Velasquez. His influence, after his return from Europe, was deep and lasting.

years of age when Stuart returned from his London career to paint his immortal portraits of George Washington, yet he had already shown talent for drawing. When still a lad, Morse begged Washington Allston, then a popular figure in American art, for leave to accompany him to London. In London, Morse met with favor and remained there several years. Returning home, he found the going tough, and was compelled to solicit portrait commissions at fifteen dollars a head. Later, visiting Charleston, S. C., he had better success, painting in 1818 the amazing total of 53 portraits in five months. One of Morse's most important portraits is being shown in Chicago—his "Lafayette," lent by the New York Public Library. After his invention of the telegraph Morse gave up painting, but to the day of his death in 1872 he evinced deep interest in the growth of art in the United States. He was the founder of the National Academy of Design.

The second epoch has such giants as Homer, Ryder, Blakelock, Inness, Fuller, Eakins, Sar-

gent, Whistler—largely influenced by the French, but also containing such individualists as the first three. Whistler and Sargent spent their creative years abroad. Inness was frankly a disciple of Corot. Homer, who got his start as a newspaper illustrator during the Civil War, was perhaps the first to paint the truly American scene from the purely American viewpoint.

Eastman Johnson's "Cornhusking" acts as a transitional link between the earlier tradition and the later. The reaction to the narrow literalism of that day is felt in the sombre, romantic fantasies of Albert P. Ryder—the dreamy "Moonlit Cove," the idyllic "Forest of Arden" and the mysterious "Macbeth and the Witches." The art of Winslow Homer is to be seen to great advantage in a room dedicated to his water colors. As told elsewhere, Whistler is also being honored with a separate gallery. Eakins, who strove successfully for integrity and solidity in paint, is far better represented this year than last—"The Pathetic

Song," in which the model is the sister of the two painters, Alexander and Birge Harrison; "The Agnew Clinic," reproduced in this issue; "Between Rounds" and "Salutat," showing Eakins as a pioneer recorder of American sport.

Later comes the epoch of Chase, Duveneck, Carlsen, Cassatt, Weir, Twachtman, Davies, Hawthorne, Melchers, Henri, Bellows, Luks—in which the French influence is mingled with that of the German, with Bellows and Luks especially contributing something which carried definitely the tang of America.

Duveneck and Currier, who founded their style upon the current German academies—which in their turn respected the traditions of Hals' swift brushwork and Rembrandt's rich and complicated lights and darks—are each particularly well shown. Duveneck's "Woman with Forget-Me-Nots" comes from the important group in the Cincinnati Art Museum. Currier's "Munich Boy," from Carnegie Institute, has for its subject the lad who inspired Duveneck's famous "Whistling Boy."

As a contrast to the dark palettes of these men, there are included works by such early American Impressionists as Twachtman and Weir, who combined the delicate and elusive color harmonies of the French masters with something distinctly native. Weir's "Ploughing for Buckwheat" reveals his personal solution of the discoveries of Monet and Pissarro. Mary Cassatt, though born in America, was impelled by her admiration of the Impressionist School to reside in France. She is preeminently a painter of children, with pink and white dominating her palette. The translation of the "Madonna and Child" theme occupied Miss Cassatt endlessly, and two of the finest examples of it are in the Chicago show.

Supplementing Twachtman, Weir, Mary Cassatt, are paintings by Maurice Prendergast, brilliant color-designer; Childe Hassam, skilled master of light impressions; Ernest Lawson, specialist in light and opalescent effects, and Arthur B. Davies, painter of poems. In addition, four pictures by that great teacher, Robert Henri, illustrate his contribution to American art. Two of the Henris are early landscapes, done while he was still under the spell of Monet, but treated with a sombre power that is entirely personal—"Storm Over Paris" and "The Scene at Twilight."

George Bellows, George Luks and William J. Glackens, famous names in American art, divide another gallery in which ruggedness, strength and a close touch with everyday life are the predominating characteristics. Bellows, who might have been a great baseball player had he not turned his energies into another channel, is frequently spoken of as the most original painter of America's twentieth century. No one before in America had been able to impart quite the same vigor and tang to subjects drawn from the common run of life. His early death in 1925 left him placed firmly in the front rank of American artists.

A number of the thirteen Bellows canvases have not been seen publicly for several years and are still the property of Mrs. Bellows. Among these is his great version of "The Crucifixion," which, when exhibited in the Venice Biennial a few years ago, drew foreign acclaim. Other Bellows pictures include the popular "Dempsey and Firpo," lent by the Whitney Museum, painted in 1924 and the last of his six great prize-fight paintings; the dramatic "Edith Cavell," lent by Mrs. Bellows, in which the artist so graphically depicts the English nurse descending the stairs to meet her doom at the hands of a German firing squad;

[Continued on page 10]

27 Pictures Represent Winslow Homer, American Individualist



"The Fox Hunt," by Winslow Homer (1836-1910) in 1893. Lent by the Pennsylvania Academy of the Fine Arts.

Winslow Homer, one of the individualists in American art, like Ryder and Blakelock, has been honored with a room of 25 water colors at the exhibition, and also by the display of two important oils, "The Fox Hunt" and "The Herring Net," the latter lent by Mrs. Martin A. Ryerson. The water colors cover every variety of the master's inimitable work in this metier—from the Adirondacks to Prouts Neck, the Maine Coast, Florida, Cuba, the Bahamas and Tynemouth. Included is "The Gulf Stream," associated with the famous oil painting in the Metropolitan Museum.

Homer in his 20's was an illustrator for weekly newspapers during the Civil War, following the army and depicting military scenes. Afterwards he developed his art according to his own individuality. Royal Cortissoz in his supplementary chapters to Isham's "History of American Painting," in speaking of "unconventional genius," said: "Winslow Homer had it. No one was ever more racily American than he, more intensely personal in a direct, almost artless dramatization of the sea."

"Ploughing for Buckwheat," by J. Alden Weir (1852-1919). Lent by Carnegie Institute.

Impressionism—painting with light—was developed in America by John H. Twachtman, Theodore Robinson, J. Alden Weir and Childe Hassam (who alone survives). Hassam is represented by two paintings at Chicago, and Weir by two. Then there are works by Mary Cassatt, American-Parisian, and by Ernest Lawson, William L. Metcalf and Maurice Prendergast, younger protagonists of the school.

Weir and the American Impressionists



152 Examples Cover Three Centuries in the History of Sculpture



"Affection," by William Zorach. Lent by the artist through the Downtown Gallery.



"Bear," by Heinz Warneke. Lent by the artist through the Milch Galleries.

The display of sculpture at the Century of Progress Art Exhibition covers three centuries, the eighteenth, nineteenth and twentieth, and numbers 152 examples. It is composed of selections from the Art Institute's own fine collections of European and American pieces, augmented by important loans from museums and private collectors. The bulk of the exhibits are scattered through the galleries devoted to paintings, although a few of heroic proportions are assembled on the first floor. The artists and their works:

Malvin Marr Albright, American, "Fragment." Boris Anisfeld, American, "Europa." Lili Auer, German, "Kneeling Figure." Maurice Bardin, American, "Rabbit" (Art Institute). George Grey Barnard, American, "I Feel Two Natures Struggling Within Me" (Art Institute); "Maidenhood" (Art Institute). Richmond Barthe, American, "The Blackberry Woman" (Whitney Museum). Gladys Edgerly Bates, American, "Noah's Wife." Chester Beach, American, "My Wife Eleanor" (Art Institute); "Swimmin'" (Grand Central Art Gallery); "The Wave" (Art Institute). Henry Bouchard, French, "Claus Sluter, Sculptor" (Art Institute); "Olivétan" (Art Institute); "Resignation" (Art Institute). Antoine Bourdelle, French, 1861-1929, "Heracles, Archer," and "Virgin of Alsace" (Art Institute).

Jean Baptiste Carpeaux, French, 1827-1875, "Study for the Head of Asia" (Art Institute). Harold Cash, American, "Standing Nude." Olga Chassaing, American, "Shepherd Boy" (Art Institute). Allan Clark, American, "The Hawk," "In the Path of the Sun," and "Pueblo Woman" (Grand Central Art Galleries); "The Sculptor's Wife."

Jo Davidson, American, "Charles S. Payson" (Charles S. Payson); "Female Torso" (Whitney Museum); "Head of Clarence Darrow;"

"Head of President Roosevelt." Edgar Degas, French, 1834-1817, "Arabesque" (Art Institute). Hunt Diederich, American, "Playing Dogs" (Whitney Museum). John Donoghue, American, 1853-1903, "Young Sophocles Leading the Victory" (Art Institute).

Jacob Epstein, American, "Mlle. Gabrielle Soene" (Art Institute); "Mask of Meum" (Art Institute). Christian Eriksson, Swedish, "Laplander" (Art Institute).

Alfeo Faggi, American, "Pieta," and "Yone Noguchi" (Art Institute). A. Focacci, French, "Head of a Girl" (Art Institute).

Anna Glenny, American, "Head of a Chinese Woman." Charles Grafty, American, 1862-1929, "Frank Duveneck" (Art Institute); "Study for Head of War" (Art Institute). Waylande Gregory, American, "Head of a Child."

Carl Hallsthammar, American, "The Old Ragpicker" (Art Institute); "The Singing Brothers" (Art Institute). Oskar J. W. Hansen, American, "Madonna." Elisabeth Haseltine, American, "Baby Centaur." Frederick C. Hibbard, American, "Sam Houston." Jean Antoine Houdon, French, 1741-1828, "Diana" (Art Institute); "Voltaire" (Art Institute).

Catalogues

The official catalogue of Painting and Sculpture in the Century of Progress Art Exhibition is similar to that of last year, but with 100 full page illustrations. The price is \$1.00 in stiff paper binding and \$1.50 in modern linen; mailing charge, 17 cents additional.

The illustrated official catalogue of the International Exhibition of Contemporary Prints, Etchings, Lithography and Wood Engraving will be sold for 25 cents; postage, 5 cents extra.

Jo Jenks, American, "Young Goat" (Whitney Museum). Raoul Josset, American, "Eve;" "Ice Hockey Player." Sylvia Shaw Judson, American, "Little Brother;" "Little Gardener;" "Shepherd."

Georg Kolbe, German, "Praying Boy" (Art Institute). J. Mario Korbel, American, "The Night," and "Torso" (Art Institute).

Gaston Lachaise, American, "Head of Lincoln Kirstein" (Lincoln Kirstein). Hilda K. Lascari, American, "Pueblo Indian Mother and Child." Robert Laurent, American, "American Beauty" (Dr. B. D. Saklatwalla); "Pearl" (Downtown Gallery). Wilhelm Lehmbruck, German, "Standing Woman" (Art Institute). Halford Lembke, American, "Zulu Dancer."

Frederick MacMonnies, American, "Nathan Hale" (Robert Allerton). Aristide Maillol, French, "Auguste Renoir" (Art Institute). Paul Manship, American, "Albert J. Beveridge" (Art Institute); "Dancer and Gazelles" (Art Institute); "Indian and Pronghorn Antelope" (Art Institute). Antonin Mercié, French, 1845-1916, "David Victor" (Art Institute). Ivan Mestrovic, Yugoslav, "Marko Marulic" (Art Institute); "My Mother" (Art Institute); "Study for Moses" (Art Institute). Constantin Meunier, Belgian, 1831-1905, "The Hammerman" (Art Institute). Carl Milles, Swedish, "Fountain of Tritons" (Art Institute).

Reuben Nakian, American, "The Lap Dog" (Whitney Museum).

Chana Orloff, Russian, "Woman with Basket" (Art Institute). Peterpaul Ott, American, "The Dancer, Harald Kreutzberg."

Maebel C. Perry, American, "Jeff" (Art Institute); "Tropical Flower." Glyn Philpot, English, "Mask of a Faun" (Robert Allerton). Alvin Polasek, American, "Charles Lawrence

[Continued on page 26]

Room of 18 Paintings Marks Centenary of Whistler's Birth



"The White Girl," by Whistler (1834-1903). Lent by Gertrude B. Whittemore.



"Portrait of Whistler," by Boldini (1844-1931). Lent by the Brooklyn Museum.

Chicago, the city which Whistler sarcastically referred to as "Hog Town," is honoring the centenary of his birth with an entire gallery at the Art Institute devoted to his paintings. C. J. Bulliet of the Chicago *Daily News*, recalling the porcine allusion says that Marion Peck, niece of the United States Commissioner to the Paris Exposition, asked the great Whistler if his painting of her could be safely shipped. "Where to?" asked the artist. "Back home, to Chicago," replied the unsuspecting Miss Peck. "What!" shrieked Whistler. "Send a Whistler to Chicago! Allow one of my paintings to enter Hog Town! Never!"

But never is a long, long time. "Hog Town," comments Mr. Bulliet, "has forgotten or forgiven—or maybe it never minded Jimmy's outburst of petulance." Americans also have long since forgiven the boorish affectation of the man in the light of his greatness as an artist. More than a million and a half persons entered the portals of the Art Institute

last Summer, thousands of them lured by the presence there of Whistler's Mother."

This year "Mother" is missing, but in her place the officials of the Art Institute have assembled a collection of eighteen paintings which do ample justice to the eccentric expatriate. Touching on the Whistler gallery, the catalogue states that "one of the purposes of every great exhibition is to allow the critics and the public to reevaluate the work of certain men. At this moment Whistler's reputation is somewhat in decline, but there are those who feel that his best painting deserves an extraordinary high place. A room of his canvases should help to settle the question—at least for 1934."

Heading the room is Giovanni Boldini's portrait of Whistler, done in 1897 when the artist was 53. "The White Girl," loaned by Miss Gertrude Whittemore, marked an important stage in Whistler's career. Painted in Paris in 1862, it was rejected by the Royal Academy and by the Salon, but caused a sensation at the

"Salon of the Rejected" of 1863, where Mantz saw it and termed it a "Symphony in White." From this Whistler took the idea of naming subsequent pictures after musical forms.

While some have ventured to suggest that the Whistler anecdotes are better than the Whistler paintings, it is true that the stories have enriched his art and added life to the usual dryness of art history—for which art writers are most grateful. The visit of "Mother" to America as a loan from the Louvre brought to public attention scores of these anecdotes, one of which pertains to his multiplicity of names. Born in Lowell, Mass., Whistler was christened "James Abbott." No "McNeill" was included until 17 years later, when he entered West Point. Scenting danger, quick-witted Jimmy added his mother's maiden name to his own. He already knew his propensity for talking. So he rechristened himself to prevent his fellow cadets from nicknaming him with his own initials—"JAW."

Twelve Pictures Reveal the Vigorous American Art of Bellows



"The Crucifixion," by George Bellows (1882-1925). Lent by the Widow, Emma S. Bellows.

One chapter in American art history belongs to the Henri-Sloan-Bellows School. Bellows is honored at the 1934 Century of Progress Art Exhibition with almost a whole room—he shares a gallery only with William J. Glackens (born 1870) and George Luks (1867-1933).

There are twelve paintings by Bellows, including the famous "Crucifixion," every figure in which is life size, and the equally famous "Edith Cavell," "Dempsey and Firpo" and "Eleanor, Jean and Anna." The others are "Front Yard," "Gramercy Park," "Lady Jean," "Love of Winter," "Pigs and Donkey," "My Mother," "River Front, No. 2" and "Two Women."

Deeply seated in the soul of George Bellows, American individualist, was a great reverence for sacred things. This led him to paint "The Crucifixion," which is unlike in its dramatic intensity any other Crucifixion. Bellows was an objectivist, a man of muscle and nerve, and in his depiction of the crucified Christ and the thieves, the agony of physical suffering is indelibly impressed, not only upon the figures on the crosses, but in every nerve and muscle of the bodies. The emotions of the various actors in the scene are strongly and vividly portrayed.

From being one of the best baseball players on the University of Ohio nine, to becoming one of the most vital and forceful of American art-

ists, is a transition achieved by George Bellows within the short space of a few years—for he died at the early age of 42. As a boy he was a gangling youth, awkward in his movements, but vividly alive to all phases of life. His father wished him to become a banker and his mother wanted him to become a bishop. But young George said, "I don't want to become a banker or a bishop. I'm going to Ohio State. I believe I can 'make the baseball team.'"

He did. They wanted him to play in the outfield, but he said, "No, I'm a short-stop." It was this trait of knowing just what he wanted to do and then going at it with all the enthusiasm in his nature, that led him to suc-

cess. When it was suggested that he become a professional ball player, he said, "No, I'm going to be an artist."

So he went to New York and caught the eye of Robert Henri, who, when he saw a certain painting by Bellows, said: "There's genius in that youngster!" He became a painter of the American scene. He was interested in the life about him, in the tumultuous movement of American activities. His vital, boisterous nature encompassed all phases of life, from painting portraits of his own family to picturing prize fights, wrestling matches, beach scenes, landscapes, and religious scenes such as Billy Sunday the Evangelist exhorting the multitude with all his forensic technique.

Chicago's Big Show

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and the striking "Two Women," the artists' last ambitious composition, based on the theme of Titian's "Sacred and Profane Love."

The fourth and last epoch takes in a survey of American painting today. Filling the entire East Wing and numbering 216 canvases, it is a remarkably complete showing of the different directions and tendencies that go to form the pattern of contemporary art. It is this epoch which do doubt gave Mr. Harshe and Mr. Rich, who did the selecting, the greatest headache. This is the thought of C. J. Bulliet, critic of the Chicago *Daily News*, who writes: "There are some 50,000 artists who think they should be included. Mr. Harshe, who has had some days of illness recently, sees these 50,000 marching through his fevered dreams, pleading or menacing. His associate, Mr. Rich, in better health, is, nevertheless, finding himself waking up at night with fits and starts as a door slams or a sudden gust of wind rattles the window panes."

An exhibition of 216 contemporary paintings by nearly as many artists would be likely to

confuse visitors, who, brought face to face with a vast array of personalities and styles, would be unable to perceive the individual qualities that are most significant. To overcome this difficulty, the section has been arranged into galleries devoted to artists who are more or less in sympathy with one definite point of view.

One room has been devoted to later Impressionism, giving an idea of what Americans of today are doing with this method of the French nineteenth century. Contrasting with their light, elusive palettes is the stalwart realism of such men as Gifford Beal, John Sloan, Henry Schnakenberg, James Chapin and Jerry Farnsworth, the stylized compositions of Rockwell Kent, the straightforward landscapes of Herbert Meyer, and the objectivity of Francis Speight's American subjects. Figure painting, in harmonies of low color and with a sense of exquisite textures and surfaces going back to Courbet and Corot through Renoir, is represented by Eugene Speicher, Alexander Brook, Henry Varum Poor and others.

The room given over to "Aesthetic Experimentation" includes works by Kuniyoshi, the late Preston Dickinson, Franklin C. Watkins,

Morris Kantor, Max Weber, Charles Sheeler and Georgia O'Keeffe. Probably the most important movement of the day—the painting of "the American scene"—fills a large gallery. Here is to be seen Edward Hopper's unadorned depictions of New England and his lonely interiors; the sincere and indigenous expressions of John Steuart Curry of Kansas and Grant Wood of Iowa, both of whom went to their native soil for inspiration; the bleak and sombre realism of Charles Burchfield's derelict buildings; and the vigorous and often satirical draughtsmanship of Reginald Marsh. In this gallery is contained some of the liveliest material in the entire exhibition.

Two other galleries in the American contemporary section display the work of Chicago painters and a few significant examples of American decoration.

Once more the visitor to the Art Institute will find all the great schools of European painting most ably presented and "a century of progress in American collecting" fully illustrated. This year, aside from borrowing significant old masters and modern masters from American museums and private collectors, there

Rockwell Kent, Exponent of American Realism and Adventure

"Toilers of the Sea,"
by Rockwell Kent.
From the Adolph Lewisohn
Collection.

Objectivist and dramatist in art, Rockwell Kent (born in 1882) belongs to no school save "the American School." He finds romance in hard reality, and in expressing it he mingles dramaturgy with painting. Kent is impelled as much by the out-of-doors and the sea as Winslow Homer was, but he goes farther afield and asea to satisfy his cravings,—from Tierra del Fuego to Labrador, from Maine to Irish cliffs. He writes books about bleak places, and he criticizes critics. At present he is living in Greenland, where he has lived before.



have been secured certain important works from Europe, many of them belonging to great foreign museums.

The background of primitives and old masters, arranged by schools and periods, offers a remarkably full and impressive sequence. French and German primitives fill an entire gallery and begin the sequence, with the place of honor accorded the Art Institute's latest German acquisition, the "Nativity," attributed to Altdorfer, a splendidly decorative panel, monumental in design. Also present in this room are "Young Noblewoman" by Lucas Cranach and an attractive portrait by the seldom-encountered Conrad Bauer. Dutch and Flemish primitives also make an impressive showing.

In another gallery a few colorful Italian primitives have been added to the Art Institute's own fine collection—Fra Angelico's "Annunciation," a pair of radiant panels belonging to Edsel Ford, and Signorelli's dignified "Classical Figure." Later Italian painting may be seen in an adjoining room. The large and glowing canvas by Veronese of "The Repentant Magdalene" from the National Gallery of Canada and "The Rest on the Flight," lent by the John and Mable Ringling Museum, show this master to advantage. Antonello da Messina, whose known works do not number more than 36, making him as scarce as Vermeer, is represented by the superb "Head of a Man" from the John G. Johnson Collection. Gentile Bellini, great chronicler of Venetian officialdom, did the fine "Doge Mocenigo." Gentile's bother, Giovanni, is seen in "Madonna and Child," filled with the rich, deep color which Giovanni loved and passed on to the sixteenth century.

The Spanish section contains a series of remarkable pictures centering around El Greco's "Assumption of the Virgin." Two splendid El

Grecos, not seen in 1933, are "Holy Family" from the Cleveland Museum and "The Visitation."

Another master who is well represented by extremely important examples is Rembrandt, who heads the gallery of seventeenth century Dutch painting. The richly glowing and dramatic "Joseph and Potiphar's Wife" was formerly in the great Hermitage collection, and is now the property of M. Knoedler & Co. Ter Borch's "Music Lesson" also from this distinguished collection which has been broken up by the Soviet Government, is owned by the Wildenstein Galleries. Rubens' "Portrait of an Old Man," from the Metropolitan Museum, is one of this master's superb character studies.

French and English painting of the seventeenth, eighteenth and early nineteenth centuries are combined in one gallery—one of the most varied and colorful in the whole series. Poussin's "Birth of Venus" is one of this artist's most attractive mythological compositions. "Soap Bubbles" and "Still Life" by Chardin show how that master took the Dutch tradition and increased its subtlety.

Guidance

Many visitors will want to see the Century of Progress Art Exhibition under guidance, so the Art Institute has arranged for a general tour of the galleries each week day at 9:30 A. M., on Sunday afternoons at 1 o'clock, and on evenings if the building is open. Also, a lecture on a selected section of the exhibition will be held each week day at 11 A. M. The fee for both tour and lecture will be 25 cents.

Private guide service also may be arranged, the fee being one dollar per hour for one or two persons; additional persons, 50 cents. Private groups may also be formed.

A gem of rare beauty is the painting, "Le Mezzetin," by Watteau. Until recently a treasure of the Hermitage Museum, it demonstrates why Watteau was styled "the most eloquent painter of happiness and love." This fine canvas is reproduced in full color as the frontispiece of the beautiful World's Fair catalogue. Hogarth, who, rarely seen at his best in the United States, is considered by some critics the greatest painter England has produced, is represented by three fine examples.

One of Gainsborough's undisputed masterpieces is his "Portrait of Mrs. Philip Thicknesse," lent by the Cincinnati Art Museum. The sitter is the third wife of Philip Thicknesse, who is said to have "discovered" Gainsborough, encouraging the young painter, bringing him commissions and sending him to Bath, where his studio was soon filled with England's best society.

In 1933, the long series of French masters, beginning with Ingres and Delacroix and continuing to the present day, made a great impression on the million and a half visitors. This year no such specialized treatment of this field was contemplated. However, a special effort was made to illustrate certain movements and to represent certain artists more fully—such masters as Delacroix, Courbet, Corot and Daumier.

A separate gallery has been given over to the paintings of Degas and Monet. Two famous Degas works are included, the "Women Ironing," lent by Durand-Ruel, in which powerful drawing and broad color effects reach their height, and a marvelous double portrait, "Degas' Father Listening to Pagana," a loan of John T. Spaulding. For the room devoted in its entirety to the art of Renoir, the firm of Durand-Ruel, fountain-head of the Impressionist school, has loaned "Girl with Falcon," "Woman Braiding Her Hair," and two excel-

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One Form of French Influence — Karfiol



"Seated Nude," by Bernard Karfiol. Lent by the Museum of Modern Art.

America in becoming art conscious has become nationalistic likewise, and is calling for a distinctive American school of art. This will be hard to attain, because the American people, being derived from Europe, not only draw their literary but their musical and artistic traditions from that continent. So far, the only thing approaching an "American school" is composed of those artists who are intense individualists—such men as Homer, Blakelock, Ryder, Kent and Burchfield. To make the depiction of the so-called "American scene" analogous to an "American school" is to beg the point, because "school" has to do with method and style

rather than subject. The increasing popularity of the "American scene" makes this evident.

Among present day artists—even those ranking the highest, such as Speicher, Kroll and Glackens—artistic ancestry can be traced to old world stems of the immediate past, even in spite of their undeniable individuality and their Americanism of theme. The above work by Karfiol (born 1886) is singled out as an example of European influence for the single reason that comparison is easy. In it one can trace the contributions to the eternally flowing stream of art made by Renoir, Cézanne, Pascin and others.

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lent examples of this virile painter's later period—"Gabrielle" and "Reclining Nude."

The modern French bring to a conclusion the section of foreign paintings. As in the Impressionist division, where the Art Institute's own collections are shown to rival any in the world, a certain number of important loans have been added. Due to the generosity of the anonymous collector who has just purchased the

famous Cézanne, "Madame Cézanne in the Conservatory," and the Van Gogh, "Le Café de Nuit," these two great modern paintings are to be seen for the first time in America. Other excellent Cézannes, Van Goghs and Gauguins, loans from private and public collections, lead up to the contemporaries, each represented by the finest of examples—Matisse, Picasso, Bonnard, Segonzac, Dalí, Braque and others equally in the public eye, making for a thorough representation of the modern French.

List of Paintings

ENGLISH, FRENCH AND GERMAN

PAINTING, 14th, 15th and 16th Centuries—Attributed to Albrecht Altdorfer, German, 1480-1538, "Nativity" (Art Institute). Christolph Amberger, German, 1500-1563, "Portrait of a Man" (Art Institute). Amiens School, French, c. 1480, "Madonna and Child," "St. John the Baptist," "The Last Supper," "The Ascension," "Descent of the Holy Ghost," "St. Honoré, Bishop," and "Saint Hugh, Bishop of Lincoln" (Art Institute). Conrad Bauer, Augsburg, 16th Century, "Portrait of a Young Woman" (M. Knoedler & Co.). Jean Bourdichon, French, c. 1457-1521, diptych, "Portraits of a Husband and Wife" (John Mortimer Schiff). Bartel Bruyn, the Elder, Cologne School, 1493-1555, "Madonna and Child with St. Anne, St. Gereon and Donor" (Art Institute). Bartel Bruyn, the Younger, Cologne School, 1530-1610, "Woman with Prayerbook" (Mr. and Mrs. Charles H. Worcester). Burgundian School, 15th Century, "Martyrdom of Saint Peter Martyr" (Mr. and Mrs. Robert Woods Bliss). Jean Clouet, French, working c. 1516-1546, "Charlotte of France" (Max Epstein). Corneille De Lyon, French, c. 1520-1574, "Louise Hallewyn, Dame De Cyptierre" (Art Institute). Lucas Cranach, the Elder, German, 1472-1553, "Crucifixion" (Mr. and Mrs. Charles H. Worcester); "Portrait of a Young Noblewoman" (Dr. Rudolph Heine-man-Fleischmann and Arnold Seligmann, Rey & Co.). English School, (?) Second Half of 14th Century, "The Martyrdom of St. Catherine of Alexandria" (Art Institute). Attributed to Matthias Gerung, German, c. 1500-1568/70, "Judgment of Paris" (Mr. and Mrs. Charles H. Worcester). Johann Koerbecke, Muenster School, fl. 1446-1491, "Annunciation" (Art Institute). Master of the Krainburg Altar, Austrian, 15th Century, "The Funeral of St. Florian" (Mr. and Mrs. Charles H. Worcester). Master of Moulins, French, active 1480-1520, "The Annunciation" (Art Institute). North French School, c. 1460, "Pieta" (Max Epstein). Attributed to Michael Pachter, German, 1435-1498, "St. Catherine" (Henry Schniewind). Sebastian Schel, School of Innsbruck, c. 1479-1554, Altarpiece, "Madonna and Child with SS. Agatha, Apollonia, Barbara, Cecelia, Lucia and Margaret"; Altarpiece, "St. Agnes—St. Ursula" (Art Institute). School of Paris (?), c. 1500, "Entombment" (Art Institute). Bernhard Strigel, German, c. 1460-1528, "Marie of Burgundy, First Wife of Emperor Maximilian I" (Mr. and Mrs. Woods Bliss).

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ITALIAN PAINTING, 13th, 14th, 15th and Early 16th Centuries—Fra Angelico, Florentine, 1387-1455, "Gabriel," and "Virgin Annunciate" (Edsel Ford). Butinone (Bernardino Jacobi), North Italian, 1436-1507, "Descent from the Cross," and "Flight Into Egypt" (Art Institute). Carlo Crivelli, Venetian, 1430/5-c. 1493/5, "Crucifixion" (Art Institute). Francesco Di Giorgio, Sienese, 1439-1502, "The Chess Players" (Maitland F. Griggs). Giovanni Di Paolo, Sienese, 1403?-1482, "Scenes from the Life of John the Baptist" (Art Institute). Benozzo Gozzoli, Florentine, 1420-1497, "Madonna and Child with Cherubim" (Edsel Ford). Jacopo Di Cione (?), Florentine, mentioned 1368-1394, "Vision of St. Augustine and His Mother, St. Monica" (A. S. Drey). Matteo Di Giovanni, Sienese, c. 1430/5-1495, "Vision of St. Augustine" (Art Institute). Meliore Toscano, Tuscan, Second Half of 13th Century, "Madonna and Child Enthroned" (Art Institute). Sano di Pietro, Sienese, 1406-1481, "Ma-

donna with Saints Jerome and Bernardine of Siena and Angels" (Art Institute). School of Lorenzo Veneziano, Venetian, fl. 1357-1379, "St. John the Baptist and St. Catherine of Alexandria" (Mr. and Mrs. Charles H. Worcester); "St. Augustine and St. Peter" (Anonymously); Luca Signorelli, Florentine, 1441-1523, "Classical Hero" (Scott & Fowles). Spinello Aretino, Florentine, c. 1346-1410, "St. Francis and his Companions before Pope Honorius III" (Art Institute). Tuscan School, second half of 13th Century, Diptych (Art Institute). Marco Zoppo, Bolognese, 1433-1498, "Pieta" (Art Institute).

ITALIAN PAINTING, 15th, 16th, 17th and 18th Centuries—Antonello Da Messina, Sicilian, 1422/30-1479, "Portrait of a Man" (John G. Johnson Collection). Gentile Bellini, Venetian, 1429-1507, "Giovanni Mocenigo, Doge of Venice" (Howard Young Galleries); "Two Orientals" (Mr. and Mrs. Charles H. Worcester). Giovanni Bellini, Venetian, c. 1428/30-1516, "Madonna and Child" (Art Institute). Sandro Botticelli, Florentine, 1444-1510, "Madonna and Child" (Max Epstein); "Madonna, Child, St. John and Angel" (Carl W. Hamilton). Francesco Botticini, Florentine, 1446-1497, "Adoration of the Magi" (Mrs. Martin A. Ryerson). Ridolfo Ghirlandajo, Florentine, 1483-1561, "A Gentleman of Florence" (Art Institute). Alessandro Magnasco, Genoese, 1681-1747, "David Dancing Before the Ark" (Jacques Seligmann & Co.). Pierfrancesco Mola, Roman, 1612-1666, "Homer Dictating" (Art Institute). Giovanni Battista Moroni, Brescian, 1510/25-1578, "Ludovico Madruzzo" (Art Institute). North Italian School, Veronese (?), c. 1600, "Portrait of a Man Holding a Dog" (Scott and Fowles). Perugino, Umbrian, 1445-1523, "Madonna and Child with Two Angels" (Carl W. Hamilton). Giovanni Battista Piazzetta, Venetian, 1682-1754, "The Beggar Boy" (Art Institute). Raphael, Roman, 1483-1520, "Portrait of a Man" (Anonymously). Tintoretto, Venetian, 1518-1594, "Venus and Mars with Three Graces in a Landscape" (Art Institute). Titian, Venetian, 1477-1576, "Doge Andrea Gritti" (Anonymously); "A Member of the Contarini Family" (Wildenstein & Co.). Paolo Uccello, Florentine, 1397-1475, "Portrait of a Girl" (Jules S. Bache). Paolo Veronese, Venetian, 1528-1588, "Creation of Eve" (Art Institute); "The Repentant Magdalen" (National Gallery of Canada); "Rest on the Flight into Egypt" (John and Mable Ringling Museum).

SPANISH PAINTING, 14th, 15th, 16th, 17th, 18th and Early 19th Centuries—Francisco Goya, 1746-1828, "Boy on a Ram" (Mr. and Mrs. Chauncey McCormick); "The Bull Fighter, Pepe Illo" (Mrs. Charles S. Payson); "Don Manuel Romero" (Mr. and Mrs. Chauncey McCormick); "Señora Sabasa Garcia" (Andrew W. Mellon); "Six Episodes in the Capture of the Bandit Margato by the Monk Pedro de Zaldivia" (Art Institute). El Greco, 1541-1614, "The Assumption of the Virgin" (Art Institute); "Coronation of the Virgin" (Max Epstein); "The Feast in the House of Simon" (Mr. and Mrs. Joseph Winterbotham); "The Holy Family" (Cleveland Museum of Art); "Purification of the Temple" (Minneapolis Institute of Arts); "St. James the Less" and "St. Martin and the Beggar" (Mr. and Mrs. Chauncey McCormick); "The Visitation" (M. Knoedler & Co.). Master of St. George, Catalan, early 15th Century, "St. George and the Dragon" (Art Institute). Juan Bautista Martinez Del Mazo, c. 1612-1667, "The Infanta Maria Theresa" (Wildenstein & Co.).

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Another Impress of France — Mangravite



"Girl Combing Her Hair," by Peppino Mangravite.
Lent by the Frank K. M. Rehn Galleries.

America's earlier artists drew their methods from the eighteenth-century English portraitists and the old Dutch and English landscapists (Reynolds, Constable, Ruysdael, etc.); the men of the Inness era from the Barbizon masters, and those of the Impressionist period (Twachtman, Weir, Hassam, etc.), from the school of Monet and his colleagues. George Fuller was a reflection of Rembrandt. Always there could be traced in their pictures the methods and viewpoints of Europe.

As in the case of the Karfiol on the preceding page, the above work by Mangravite (born 1896) is chosen for reproduction because of the ease with which one fancies he sees the in-

fluence of the French school, which in the last two generations has been the preponderating prototype of American art. In "Girl Combing Her Hair" the student of art feels the influence of Cézanne, of Matisse, of Derain and, to a lesser extent, that of other famous Frenchmen. A vast majority of the pictures in the contemporary American section of the Chicago exhibition reveal just as unmistakably as this one the French origin of American art technique. When American artists venture to experiment for themselves, to think and to dare, then—and not until then—may the nation hope for an original "school."

JOHN LEVY GALLERIES, Inc.

PAINTINGS

ONE EAST 57th STREET, NEW YORK

Group of 15 Works Shows Corot's Influence on American Art



"View Near Naples," by Jean Baptiste Camille Corot (1796-1875). Lent by the Springfield Museum of Fine Arts.

The influence of Corot and his brethren of the Barbizon School, especially Rousseau and Millet, on American art has been profound. Their example, in fact, created an "American Barbizon School," whose great exponents were George Inness, Alexander H. Wyant and Homer Martin. Therefore, particular importance attaches to the fact that the 1934 Century of Progress Art Exhibition is showing no less than fifteen Corots, covering the entire period of the artist's career. "View from Naples" has been selected for reproduction because it reveals those qualities in the master's art which had the greatest influence on Americans. It was painted in 1841, when Corot, at 45, had passed from his earlier and more meticulous

method but had not yet reached the feathery-tree and hazy-landscape period of his last years. It is described by the Art Institute as "one of Corot's most colorful and serene compositions of the South."

This artist's landscapes are so well known that it is not generally recognized that he was a master of figure painting as well. It is fortunate, therefore, that some of his rare figure subjects are included. "Woman with Toque and Mandoline," once in the Havemeyer collection, is distinguished by its serenity of composition, the beauty of the subject and the subtlety of its coloring. "The Inn at Montigny," with its striking arrangement of dark and light planes, foreshadows the Post-Impres-

sionists by fifty years. Of especial interest also is the "Silenus," Corot's great salon piece of 1838 (when he was 42), which shows how implicitly at that time the master continued the draughtsmanship of Ingres, bringing it to life and warmth by his own intimate feeling and understanding of low-keyed harmonies of color. It contains many figures of nymphs dancing in a beautiful woodland glade, with Silenus, the satyr, serving as the object of their merriment.

Corot released American art from the hard but romantic realism of the Hudson River School to the poetry and subtlety of Barbizon expression, which reigned for a while, then passed, as art styles have a habit of doing.

List of Paintings

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School of Navarra (?), 14th Century, "Scenes from the Lives of Christ and the Virgin" (Art Institute). Catalan School (?), late 15th Century, "St. George with Banner" (Mrs. R. E. Danielson and Mrs. Chauncey McCormick). Diego Silva Y Velasquez, 1599-1660, "Isabella of Bourbon, First Queen of Philip IV of Spain" (Max Epstein); "St. John in the Wilderness" (Mr. and Mrs. R. E. Danielson). Francisco de Zurbaran, 1598-1661, "Saint Romanus, Martyr" (Mrs. R. E. Danielson and Mrs. Chauncey McCormick).

DUTCH AND FLEMISH PAINTING, 17th Century—Attributed to Jan Breughel, Flemish, 1568-1625, "Mountain Road" (Art Institute). Aelbert Cuyp, Dutch, 1620-1691, "Travelers Arriving at an Inn" (Art Institute). Anthony Van Dyck, Flemish, 1599-1641, "Helena Du Bois" (Art Institute). Arent De Gelder, Dutch, 1645-1727, "Portrait of a Girl" (Art Institute). Frans Hals, Dutch, 1580-1666, "Girl Singing from a Book," "Singing Boy

with Violin," "Portrait of an Artist," and "Willem van Heythuysen (?)" (Art Institute). Meindert Hobbema, Dutch, 1638-1709, "The Water-Mill with the Great Red Roof" (Art Institute). Cornelis Huysmans, Flemish, 1648-1727, "The Hollow Road" (Art Institute). Jacob Jordaens, Flemish, 1593-1678, "The Satyr and the Peasant who Blew Hot and Cold" (Richard Ederheimer). Nicolaes Maes, Dutch, 1632-1693, "Portrait of a Man," and "Portrait of a Woman" (Art Institute). Gabriel Metsu, Dutch, 1629-1667, "The Letter" (Mrs. Constance Haass McMath). Joos De Momper, Flemish, 1564-1635, "Landscape" (Mr. and Mrs. Frank G. Logan). Caspar Netscher, Dutch, 1639-1684, "Lady Before a Mirror" (Art Institute). Jacobus Ochtervelt, Dutch, 1634/5-1708/10, "The Elegant Company" and "The Musicians" (Art Institute). Karel Van Der Pluym, Dutch, c. 1620-1672, "The Old Geographer" (Chester D. Tripp). Rembrandt Van Rijn, Dutch, 1606-1669, "Harmen Gerritsz Van Rijn, Rembrandt's Father" (Art Institute); "Joseph and Potiphar's Wife" (M. Knoedler & Co.); "Self-Portrait" (N. B. Hersloff); "Young Girl at an Open Half-Door" (Art Institute). Peter Paul Rubens, Flemish,

1577-1640, "Portrait of an Old Man" (Metropolitan Museum of Art); "Samson & Delilah" (Art Institute). Justus Sustermans, Flemish, 1597-1681, "Prince Gian Carlo dei Medici" (Jacob Epstein). David Teniers the Younger, Flemish, 1610-1690, "The Guard House" (Art Institute). Gerard Terborch, Dutch, 1617-1681, "The Music Lesson" (Wildenstein & Co.); "The Music Lesson" (Art Institute).

DUTCH AND FLEMISH PAINTING, 15th and 16th Centuries—Jan De Cock, Dutch, active 1506-1527, Flemish, c. 1480-1524, "The Dream of Pope Sergius I" (?) (Albert Keller). Petrus Christus, Flemish, c. 1410-1472, "Portrait of a Man" (Mr. and Mrs. Allan C. Balch). Joos Van Der Beke Van Cleve the Elder, Flemish, c. 1485-1540/1, "The Holy Family with St. Joseph Reading" (Art Institute). Colijn De Coter, Flemish, c. 1467-1509, "Coronation of the Virgin" (Art Institute). Geraerd David, Flemish, 1450 or 60-1523, "Lamentation at the Foot of the Cross" (Art Institute). Adriaen Isenbrant, Flemish, working 1510-1551, "Madonna and Child" (Art Institute). Lucas Van Leyden, Dutch, 1494-1533, "Adoration of the Magi" (Art Institute).

Honore Daumier, Progenitor of Propaganda in Art and Politics



"Don Quixote with Sancho Panza Wringing His Hands," by Honoré Daumier (1808-1879). Lent by Mrs. Charles Payson.

The name of Daumier represents rebellion in art and in society. He stood for naturalism in an age of pseudo-classicism, which held in fetters the art of his period. For this he was doomed to artistic ostracism, a sentence that was never recalled until the year before his death, when he was a blind man. He was a foe to the bourgeoisie, the "capitalists" of his day. For this he was imprisoned, when he represented in a cartoon the bourgeois king,

Louis Philippe, as "Gargantua." Therefore, he was a progenitor of the art rebels of this day, even to the members of the John Reed Club, who make propaganda against capitalism. He shares this place with Courbet, who was imprisoned after the Paris Commune, and with Forain, who carried on Daumier's work of satire and denunciation against the bourgeoisie.

As a caricaturist Daumier bore a hated repute in his day, but his painting, because of

its heavy naturalism, was before his time. Success in this metier came only in 1878, when Durand-Ruel gave him an exhibition. It was too late. He was a dying man, totally blind, living in a cottage placed at his disposal by Corot. Daumier has been called "the Michelangelo of caricature." He is represented by five paintings at the World's Fair, including "Fugitives," "The Refugees" and "Street Musicians," all of them typical of his art.

Quentin Massys, Flemish, 1465/6-1530, "Man with a Pink" (Art Institute). Attributed to the Master of the Legend of St. Ursula, Flemish, active 1470-1495, "Madonna and Child with Four Saints" (Mrs. Edouard Jonas). The Master of the Virgo Inter Virgines, Dutch, working 1470-1495, "Ecce Homo" (Art Institute). Hans Memling, Flemish, c. 1430-1494, "Madonna and Child" (Art Institute). Antonio Moro, Dutch, 1519-1577, "Portrait of a Lady" (Mrs. J. Horace Harding); "Portrait of a Nobleman" (Art Institute). Rogier van der Weyden, Flemish, 1399/1400-1464, "Jan De Gros" (Art Institute); "Madonna and Child" (Art Institute); "Pieta" (Henry Schniewind); "Scenes from the Life of Sergius I, Saint and Pope" (John Mortimer Schiff).

FRENCH AND ENGLISH PAINTING, 17th, 18th and Early 19th Centuries—William Beechey, English, 1753-1839, "Mrs. Jeremiah Ives" (John Mortimer Schiff). Francois Boucher, French, 1703-1770, "Bathing Nymph" (Art Institute). Jean Baptiste Simeon Chardin, French, 1699-1779, "Soap Bubbles" (Mrs. John W. Simpson); "Still Life: The Hare" (Mr. Henry P. McIlhenny). John Constable, English, 1776-1837, "Stoke-by-Nayland" (Art Institute). Thomas Gainsborough, English, 1727-1788, "Miss Anne Ford" (Cincinnati Mu-

seum of Art); "Miss Juliet Mott" (Mrs. J. Horace Harding); "Skirts of the Wood" (Art Institute). Claude Lorrain, French, 1600-1682, "The Artist Studying from Nature" (Miss Mary Hanna). William Hogarth, English, 1697-1764, "Monamy and Walker" (Art Institute); "Mrs. Butler" (John G. Johnson Collection); "Mrs. Price" (Smithsonian Institution). Thomas Lawrence, English, 1769-1830, "Mrs. Wolff" (Art Institute). Louis Le Nain, French, 1593-1648, "The Peasant Family at the Well" (Art Institute). Nicolas Poussin, French, 1594-1665, "The Birth of Bacchus" (Samuel Sachs); "St. John on Patmos" (Art Institute). Henry Raeburn, Scotch, 1756-1823, "Mrs. Austin of Kilspindie" (M. Knoedler & Co.); "Doctor Welsh Tennent" (Art Institute). Joshua Reynolds, English, 1723-1792, "Mary Hickey" (Mrs. Edouard Jonas); "Self-Portrait" (Ralph J. Hines). George Romney, English, 1734-1802, "Mrs. Francis Russell" (Art Institute). Joseph M. W. Turner, English, 1775-1851, "Dutch Fishing Boats" (Art Institute). Antoine Watteau, French, 1684-1721, "Le Mezzetin" (Wildenstein & Co.).

FRENCH PAINTING, 19th Century—Louis Eugene Boudin, 1824-1898, "Beach at Trouville" (Minneapolis Institute of Arts); "Beach at Trouville" (Jacques Seligmann &

Co.); "Port of Trouville" (Art Institute). Jean Charles Cazin, 1841-1901, "Theocritus" (Art Institute). Camille Corot, 1796-1875, "Arleux-Palluel" (Art Institute); "Mlle. Dobigny—The Red Dress" (Mr. and Mrs. J. Watson Webb); "Evening Landscape" (Art Institute); "The Greek Girl" (Mr. and Mrs. J. Watson Webb); "The Inn at Montigny" (Wellesley College); "Interrupted Reading" (Art Institute); "Landscape with Bathing Women" (Art Institute); "Peasant Huts Near Etretat" (Art Institute); "St. Salvi Church, Albi" (Art Institute); "Silenus" (Louis W. Hill); "View Near Naples" (Springfield Museum of Fine Arts); "Ville D'Avray" (Art Institute); "Woman with Toque and Mandolin" (Paul Rosenberg); "Wounded Eurydice" (Art Institute); "Young Woman in Red Dress Holding a Mandolin" (Carl Weeks). Gustave Courbet, 1819-1877, "An Alpine Scene" (Art Institute); "The Brook of Puits-Noir" (Art Institute); "Mere Grégoire" (Art Institute); "Midday Dream" (Detroit Institute of Arts); "The Polish Exile—Mme. De Brayer" (The Metropolitan Museum of Art); "Still Life" (Mr. and Mrs. J. Watson Webb); "Young Woman Arranging Flowers" (Wildenstein & Co.). Honore Daumier, 1808-1879, "Don Quixote and Sancho Panza Riding Down a Hill" (Dr. F. H. Hirschland); "Don

[Continued on page 16]

Courbet, Who Led Artists Out of Doors



*"The Polish Exile," by Gustave Courbet (1819-1877).
Lent by the Metropolitan Museum of Art.*

Courbet, like Daumier, was another rebel against traditional art and constituted society, and is therefore one of the ancestors of the "left wing" of American art. In an era which knew nothing but studio painting, he went into the fields and to the sea and painted in the open air. For this the artists of the salon detested him. Offered the cross of the Legion of Honor by Napoleon III he refused it. But when elected a member of the Paris Commune

in 1871, he accepted, and became responsible for the destruction of the Vendôme column, for which, after the Commune fell, he was condemned to pay 300,000 francs for its restoration. He fled to Switzerland, and the nation had to restore the column.

Courbet, who showed artists how to paint the outdoors, is represented by seven paintings at the Art Institute, including both landscape and figure subjects.

List of Paintings

[Continued from page 15]

Quixote with Sancho Panza Wringing His Hands" (Mrs. Charles S. Payson); "Fugitives" (Mr. and Mrs. Paul Lamb); "The Refugees" (Mrs. Grace Rainey Rogers); "Street Musicians" (Mr. and Mrs. Joseph Winterbotham). Eugene Delacroix, 1798-1863, "Arab Rider Attacked by a Lion" (Art Institute); "Combat Between the Giaour and the Pasha" (Mr. and Mrs. Potter Palmer); "Dante's Bark" (Art Institute); "The Entombment" (Boston Museum of Fine Arts); "The Fanatics of Tangiers" (Louis W. Hill); "The Lion Hunt" (Art Institute); "The Lion Hunt" (Art Institute); "Saracens and Crusaders" (Art Institute). Jean Auguste Dominique Ingres,

1780-1867, "Raphael and La Fornarina" (Scott and Fowles). Jean François Millet, 1814-1875, "The Bather" (A. M. Barnhart Estate); "Bringing Home the New-Born Calf," "The First Madame Millet" (?), "In Auvergne," "The Keeper of the Herd, Sunset," "The Little Shepherdess," "The Rail Splitter," "The Sheep Shearers," and "Woman Feeding Chickens" (Art Institute). Pierre Cecile Puvis De Chavannes, 1824-1898, "The Fisherman's Family" (Art Institute).

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PAINTINGS BY DEGAS AND MONET—Edgar Degas, French, 1834-1917, "Ballet Girls on the Stage" (Art Institute); "Degas' Father Listening to Pagans" (John T. Spaulding); "The Millinery Shop" (Art Institute); "The Morning Bath" (Art Institute); "Uncle and

Niece" (Art Institute); "Woman with Boa" (Mr. and Mrs. Joseph Winterbotham); "Women Ironing" (Durand-Ruel, Inc.). Claude Monet, French, 1840-1929, "Trees Near the Mediterranean," "Argenteuil - on - the - Seine," "The Artists's Garden at Argenteuil," "The Beach at Sainte-Adresse," "Boats in Winter Quarters, Etretat," "Charing Cross, London," "Cliffs of Pourville at Sunrise," "The Cliff Walk," "Coast Guard's Shack," "Etretat, Morning," "Fruit: Apples and Grapes," "The Old St. Lazare Station: the Train for Normandy," "Torrent, Dauphiné," "Venice, Palazzo Dario," "Vetheuil," "Vetheuil, Setting Sun," and "View from Cap Martin" (Art Institute).

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PAINTINGS BY Renoir—Auguste Renoir, French, 1841-1919, "Algerian Girl" (Art Institute); "At the Piano" (Mrs. Martin A. Ryerson); "Child in White," "Chrysanthemums," "The Fan: Portrait of Mme. Clapison," "The Flower on the Hat," "Flowers: Peonies," "Fruits of the Midi" (Art Institute); "Gabrielle," "Girl with Falcon" (Durand-Ruel, Inc.); "Lady Sewing," "Near the Lake," "On the Terrace" (Art Institute); "Reclining Nude" (Durand-Ruel, Inc.); "The Rowers' Lunch," "Two Little Circus Girls," "Picking Flowers" (Art Institute); "Woman Braiding her Hair" (Durand-Ruel, Inc.).

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IMPRESSIONIST PAINTING—Eugene Carriere, French, 1849-1906, "Lady with a Dog" (Art Institute). Henri Fantin-Latour, French, 1836-1904, "Portrait of Edouard Manet" (Art Institute). Edouard Manet, French, 1832-1883, "Boulogne Roadstead" (Art Institute); "Bull Fight" (Mrs. Martin A. Ryerson); "Jesus Mocked by the Soldiers," "Lady with Black Fichu," "Le Journal Illustré," "The Philosopher," "The Philosopher," and "The Race-Course at Longchamp" (Art Institute); "Still Life: The Salmon" (Mr. and Mrs. J. Watson Webb); "Women on the Beach" (Wildenstein & Co.); "Young Woman with Round Hat" (Mrs. Martin A. Ryerson). Berthe Morisot, French, 1841-1895, "Mme. Bourcier and her Daughter" (Brooklyn Museum); "Woman at Her Toilet" (Art Institute). Camille Pissarro, French, 1831-1903, "The Climbing Path" (Brooklyn Museum); "Orchard" (Art Institute); "View at Pontoise" (William Church Osborn); "Women at the Well" (Art Institute). Alfred Sisley, French, 1839-1899, "Sand Heaps," and "Street in Moret" (Art Institute).

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LATER IMPRESSIONIST PAINTING—Albert André, French, 1869-, "Anduze, The Catalans at Marseilles," "Portrait of Renoir," "Sewing," "Square Des Batignolles, Paris," "Village in Provence," and "Woman in Maroon Hat" (Art Institute). Jacques Emile Blanche, French, 1861-, "The Traveller" (Art Institute). Pierre Bonnard, French, 1867-, "The Drawing Room," and "St. Honoré-Les-Bains" (Wildenstein & Co.); "Vestibule" (Mr. and Mrs. Charles H. Worcester). Maurice Denis, French, 1870-, "In the Forest" (Art Institute). Jean-Louis Forain, French, 1852-1931, "In the Wings," and "Maternity" (Art Institute). Armand Guillaumin, French, 1841-1927, "Morning, Crozant," "Pont Charrant," and "View of Rouen" (Art Institute). Gaston La Touche, French, 1854-1913, "Pardon in Brittany" (Art Institute); "The Twin Sisters" (Mr. and Mrs. R. E. Danielson). Gustave Loiseau, French, 1865-, "Fécamp, Outer Harbor," and "Orchard in Bloom" (Art Institute). Maxime Maufra, French, 1862-1918, "Douarnenez in Sunshine,"

and "Kerhostin, Brittany" (Art Institute). Edouard Vuillard, French, 1868-, "Child in a Room" (Art Institute); "Interior" (Mr. and Mrs. Charles H. Worcester).

PAINTINGS BY CEZANNE, GAUGUIN AND REDON—Paul Cézanne, French, 1839-1906, "The Basket of Apples" (Art Institute); "The Bathers" (Mrs. Robert Rutherford McCormick); "Environs of Aix" (John T. Spaulding); "L'Estaque," and "Flowers and Fruit" (Art Institute); "Jas De Bouffan" (Rhode Island School of Design Museum); "Mme. Cézanne in the Conservatory" (Anonymously); "Mme. Cézanne in a Striped Blouse" (Henry P. McIlhenny); "Pigeon Tower at Montbriand" (Mr. and Mrs. Ralph M. Coe). Paul Gauguin, French, 1848-1903, "Brittany Landscape," and "The Call" (Wildenstein & Co.); "The Day of the God" (Art Institute); "Hospital Garden at Arles" (Jacques Seligmann & Co.); "Mlle. Marie Henry" (Art Institute); "Oh, You're Jealous" (Art Institute); "Sunflowers" (Mrs. Robert Rutherford McCormick); "Tahiti Woman with Children" (Art Institute). Odilon Redon, French, 1840-1916, "The Japanese Vase," and "Profile and Flowers" (Jacques Seligmann & Co.); "Young Woman" (Art Institute).

PAINTINGS BY VAN GOGH, HODLER, TOULOUSE-LAUTREC AND OTHERS—Vincent Van Gogh, Dutch, 1853-1890, "The Bedroom at Arles," and "La Berceuse" (Art Institute); "Le Café de Nuit" (Anonymously); "Montmartre" (Art Institute); "Self-Portrait in a Straw Hat" (Detroit Institute of Arts); "Sunny Midi" (Art Institute); "Wheat Fields Near Arles" (Wildenstein & Co.). Ferdinand Hodler, Swiss, 1853-1918, "The Grand Muveran," "Head of a Soldier," "James Vibert, Sculptor," and "Stockhorn Mountains in Winter" (Art Institute). Henri-Julien Rousseau, French, 1844-1910, "The Jungle" (Mrs. Patrick C. Hill); "The Waterfall" (Art Institute). Georges Seurat, French, 1859-1891, "Port-en-Bessin, the Outer Harbor" (City Art Museum, St. Louis); "Sunday on the Island of La Grande Jatte" (Art Institute). Henri de Toulouse-Lautrec, French, 1864-1901, "At the Moulin Rouge," "Ballet Dancers," "A Dance at the Moulin de la Galette," "In the Circus Fernando: The Ringmaster," and "The Opera Messalina at Bordeaux" (Art Institute).

PAINTINGS BY TIEPOLO AND HUBERT ROBERT—Hubert Robert, French, 1733-1808, "The Fountains," "The Landing Place," "The Obelisk," and "Old Temple" (Art Institute). Gianbattista Tiepolo, Venetian, 1696-1770, "Rinaldo Enchanted by Armida," "Rinaldo and Armida in the Garden," "Armida Abandoned by Rinaldo," and "Rinaldo and the Old Hermit" (Art Institute).

TWENTIETH CENTURY FRENCH PAINTING—Georges Braque, French, "The Mantelpiece" (Marie Harriman Gallery). Salvador Dali, Spanish, "The Persistence of Memory" (Julien Levy Gallery). Andre Derain, French, "The Fountain," "Grapes," and "Landscape" (Art Institute). Charles Dufresne, French, "Still Life with Compote" (Art Institute). E. Othon Friesz, French, "Harbor of Toulon" (Art Institute). Juan Gris, Spanish, 1887-1927, "Abstraction" (Mrs. Flora Schofield). Jean Marchand, French, "The Garden" (Art Institute). Albert Mar-

Renoir, Sensualist,—His American Influence



"Woman Braiding Her Hair," by Auguste Renoir (1841-1919).
Lent by the Durand-Ruel Galleries.

As an exponent of Impressionism, along with his colleagues—Monet, Pissarro, Sisley,—Renoir had a distinct influence on American art. Also the personal element in his art had its effect. He was a supreme sensualist, and he expressed himself in color and in the texture

of woman's flesh. He released inhibitions.

At Chicago Renoir is represented by no less than eighteen paintings, filling a whole gallery. By means of them, students of art may trace the influence of this particular French master on contemporary American art.

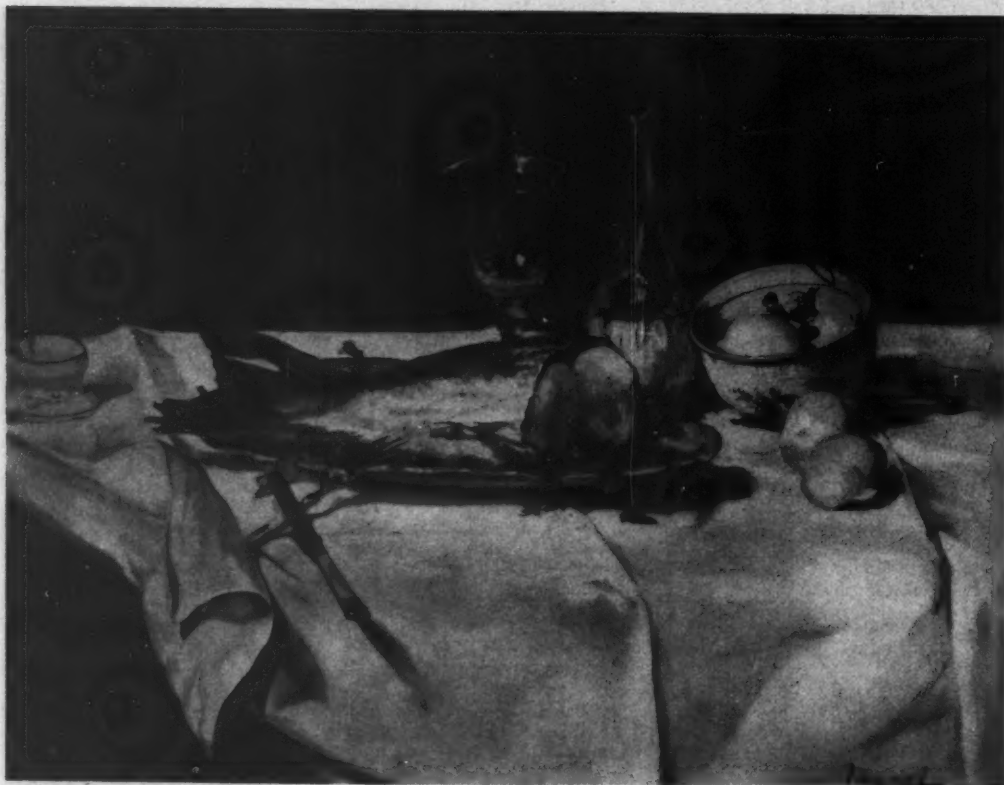
quet, French, "Environs of Algiers," and "Pont St. Michel" (Art Institute). Henri Matisse, French, "Anemones" (Edsel B. Ford); "By the Window," "Woman Before an Aquarium," and "Woman on Rose Divan" (Art Institute); "Woman with Violin" (Marie Harriman Gallery). Joan Miro, Spanish, "The Farm" (Mr. and Mrs. Paul Scott Mowrer). Amedeo Modigliani, Italian, 1884-1920, "Double Portrait, Jacques Lipchitz and His Wife" (Art Institute). Jules Pascin, French School, 1885-1930, "Opalescent" (Downtown Gallery). Pablo Picasso, Spanish, "The Guitarist," and "On the Upper Deck" (Art Institute); "Women and Child at a Fountain" (Mr. and Mrs. Potter Palmer). Andre Dunoyer De Segonzac, French, "The Landscape" (Anonymously); "A Summer Garden" (Art Institute). Haim Soutine, Russian, "Small Town Square" (Art Institute). Maurice Utrillo, French, "Rue St. Vincent De Paul" (Art Institute); "Street in Paris" (Miss Edith Wetmore); "Street in Paris" (Art Institute). Maurice de Vlaminck, French, "Village, Rueil" (Art Institute). Eu-

gene Zak, Polish, 1884-1926, "The Shepherd" (Art Institute).

AMERICAN PAINTING, 18th and early 19th centuries—Joseph Blackburn, worked 1753-1763, "Mary and Elizabeth Royall" (Boston Museum). John Singleton Copley, 1737-1815, "Brass Crosby" (Art Institute); "Lady Frances Deering Wentworth" (New York Public Library). Ralph Earl, 1751-1801, "Mother and Child" (Art Institute). Chester Harding, 1792-1866, "Mr. George Hallett" (Art Institute); "Mrs. George Hallett" (Art Institute). Samuel F. B. Morse, 1791-1872, "The Marquis de Lafayette" (New York Public Library); "Mrs. David Curtis de Forest" (Yale University). John Neagle, 1799-1865, "View on the Schuylkill" (Julius H. Weitzner, Inc.). Gilbert Stuart, 1755-1828, "Miss Anne Izard" (Mr. and Mrs. William Averell Harriman); "George Washington" (Samuel W. Weis); "Major-General Henry Dearborn" (Art Institute). Thomas Sully, 1783-1872, "Elizabeth Janney" (Martin C. Schwab); "Joseph Du-

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Manet, Who Made the World of Art Safe for the Homely Theme



*"Still Life:
The Salmon,"*
by
Edouard Manet
(1832-1883).

*Lent to the
Century of Progress
Art Exhibition
by
Mrs. J. Watson
Webb.*



"Women Ironing," by
Edgar Degas (1834-1917)

*Lent by the
Durand-Ruel Galleries.*

Oh, what a French Revolution there was when Manet revolted against trite and traditional subjects, as exemplified by the leading men of the Salon, and the Impressionists began to paint definite envelopes of atmosphere around the objects of nature! Manet was no Impressionist, he was an objectivist painter, but the hostility of official art drove him into alliance with Monet, Sisley, Renoir, Degas and Pissarro. His "Breakfast on the Grass" was refused by the Salon of 1861. How indecent it was to paint nudes in the open air! In 1865 his "Olympia," another nude, was greeted with derision and laughter. No respectable artist could paint such a subject! In 1873 his "Bon Bock" caused a veritable furore. It was against all the laws of aesthetics and of human society for a painter to take for his subject a mere workingman drinking a glass of beer. In 1877 his "Nana" caused another scandal. But in the end Manet, Degas and their colleagues smashed the conventions of the Salon, and freed the world of painting from circumscribed subjects. American art, and all Occidental art, owes him a deep debt for service.

France Passed to America the Revolt Against Impressionism

"Wheat Field
Near Arles,"

by

Vincent Van Gogh
(1853-1890).

Lent by
Wildenstein & Co.



The development of French art as it affected the painters of America culminated, except for the later "isms," in the tradition of the Post-Impressionists, who, beginning with the experimentation of Cézanne and Van Gogh, passed to its later phases, of which Segonzac was typical. Revolting against Impressionism, they tried to destroy it. There are nine pictures by Cézanne, and seven by Van Gogh in the Chicago exhibition. Segonzac is represented by two paintings.

"Landscape,"

by

Andre Dunoyer
de Segonzac
(Born 1885).

Lent
Anonymously.



List of Paintings

[Continued from page 17]

gan" (Herbert L. Pratt); "Mrs. George Ling" (Art Institute). John Trumbull, 1755-1843, "General George Washington at the Battle of Trenton" (Dr. Michael A. Abrams). Samuel Lovett Waldo, 1783-1861, "Mrs. J. F. Mackie" (Art Institute). Benjamin West, 1738-1820, "Death on the Pale Horse" (Pennsylvania Museum). John Wollaston, active 1751-1768, "Margaret Marston Philipse" (Museum of the City of New York).

AMERICAN PAINTING, 19th Century—William M. Chase, 1846-1916, "Tenth Street Studio" (Carnegie Institute). J. Frank Currier, 1843-1909, "A Munich Boy" (Carnegie Institute). Frank Duveneck, 1848-1919, "Woman with Forget-Me-Not" (Cincinnati Art Museum). Thomas Eakins, 1844-1916, "The Agnew Clinic" (University of Pennsylvania); "Between Rounds" (Pennsylvania Museum); "The Concert Singer" (Pennsylvania Museum); "Music" (Art Institute); "The Pathetic Song" (Corcoran Gallery); "Salutat" (Addison Gallery); "William Rush Carving the Allegorical Figure of the Schuylkill" (Pennsylvania Museum). Winslow Homer, 1836-1910, "The Fox Hunt" (Pennsylvania Academy); "The Herring Net" (Mrs. Martin A. Ryerson). George Inness, 1825-1894, "Catskill Mountains" (Art Institute); "Moonlight on Passamaquoddy Bay" (Art Institute); "The Storm" (Art Institute). Gari Melchers, 1860-1932, "Mother and Child" (Art Institute). Albert P. Ryder, 1847-1917, "Forest of Arden" (Estate, Miss Adah M. Dodsworth); "Macbeth and the Witches" (Ferargil Galleries); "Moonlight in Maine" (Art Institute); "Moonlit Cove" (Phillips Memorial Gallery). John Singer Sargent, 1856-1925, "A Vele Gonfie" (Charles Deering Collection); "The Fountain, Villa Torlonia" (Art Institute); "Mrs. Charles Gifford Dyer" (Art Institute); "Nude Study of an Egyptian Girl" (Charles Deering Collection); "Rehearsal of the Lamoureux Orchestra, Paris" (Charles Deering Collection); "Venetian Glass Workers" (Art Institute). Walter Shirlaw, 1838-1909, "Toning of the Bell" (Mark S. Willing).

WHISTLER ROOM—Giovanni Boldini, Italian, 1844-1931, "James McNeill Whistler" (Brooklyn Museum). Walter Greaves, English, 1841-1930, "James McNeill Whistler" (Art Institute). James A. McNeill Whistler, American, 1834-1903, "L'Andalouse, Mother-of-Pearl and Silver" (Gertrude B. Whittemore); "The Artist in the Studio" (Art Institute); "Belle a Jour, Blue and Violet" (Mr. and Mrs. Hunt Henderson); "Coast of Brittany" (Wadsworth Atheneum); "Coast Scene, Bathers" (Art Institute); "Cremorne Gardens, No. 2" (Metropolitan Museum); "Grey and Silver: Battersea Reach" (Art Institute); "Harmony in Blue and Silver: Beaching the Boat" (Mr. and Mrs. Hunt Henderson); "The Lange Leizen of the Six Marks" (John G. Johnson Collection); "The Last of Old Westminster" (Anonymously through Wadsworth Atheneum); "Brown and Gold: Lillie in Our Alley" (Mr. and Mrs. Hunt Henderson); "Miss Lillian Woakes" (Phillips Memorial Gallery); "Nocturne in Blue and Silver, No. 1" (Mr. and Mrs. Hunt Henderson); "The Sea" (John H. Whittemore Co.); "Study in Rose and Brown" (Hackley Art Gallery); "Study of a Young Girl's Head and Shoulders" (Art Institute); "The White Girl" (Gertrude B. Whittemore); "White Girl, No. IV" (John F. Braun).

PAINTINGS BY CASSATT, DAVIES, HASSAM, HENRI AND OTHER AMERICANS—Mary Cassatt, 1845-1926, "Mother and Child" (Art Institute); "Mother and Child" (Cincinnati Art Museum); "Mother and Child" (Mr. and Mrs. J. Watson Webb); "The Artist's Mother" (Mrs. Gardner Cassatt); "Self Portrait" (Richman Proskauer); "The Toilet" (Art Institute). Arthur B. Davies, 1862-1928, "Full-Orbed Moon" (Art Institute); "Helen the Dawn Flower" (Art Institute); "Jewel-Bearing Tree of Amity" (Art Institute); "Silver Springs" (Mrs. Martin A. Ryerson); "Sleep" (Cornelius N. Bliss); "Two Voices: Harmony and Discord" (Art Institute); "The Wine Press" (Museum of Modern Art). Henry Golden Dearth, 1863-1918, "Virgin and Child" (Art Institute). Childe Hassam, Contemporary, "Bailey's Beach, Newport, R. I." (Milch Galleries); "In a Cove, Isles of Shoals" (Horatio S. Rubens). Robert Henri, 1865-1929,

"Herself" (Art Institute); "Himself" (Art Institute); "The Seine At Twilight" (Macbeth Gallery); "Storm Over Paris" (Adolph Lewisohn Collection); "Young Woman in Black" (Art Institute). Ernest Lawson, Contemporary, "Hoboken Water Front." "Icebound Falls" (Art Institute). Willard Leroy Metcalf, 1858-1925, "Icebound" (Art Institute). Maurice Prendergast, 1861-1924, "Beach at Gloucester" (C. W. Kraushaar); "Holidays" (C. W. Kraushaar). John H. Twachtman, 1853-1902, "From the Upper Terrace" (Art Institute); "Snow-Bound" (Art Institute). J. Alden Weir, 1852-1919, "The Gray Bodice" (Art Institute); "Ploughing for Buckwheat" (Carnegie Institute).

WATER COLORS BY WINSLOW HOMER—Winslow Homer, American, 1836-1910, "Adirondacks Guide" (Art Institute); "After the Tornado, Bahamas" (Art Institute); "Boats, Nassau" (Mr. and Mrs. Chauncey McCormick); "Boats, Key West" (Adolph Lewisohn Collection); "Breaking Storm, Maine Coast" (Art Institute); "Burnt Mountain" (Mrs. Charles R. Henschel); "Camp Fire, Adirondacks" (Art Institute); "Conch Divers" (Minneapolis Institute of Arts); "End of the Day, Adirondacks" (Art Institute); "The Gulfstream" (Art Institute); "Lake St. John" (Worcester Art Museum); "Leaping Fish" (Mr. and Mrs. Chauncey McCormick); "The Lone Boat, North Woods Club" (Art Institute); "Marblehead" (Art Institute); "Negro Under Coco Palm" (Fogg Art Museum); "North Woods Club, Adirondacks" (Art Institute); "Prout's Neck, Breakers" (Art Institute); "Prout's Neck, Breaking Wave" (Art Institute); "Prout's Neck, Evening" (Art Institute); "The Rapids, Hudson River" (Art Institute); "Rum Kay, Bermuda" (Worcester Art Museum); "Santiago, Cuba" (Mrs. Charles R. Henschel); "Stowing Sail, Bahamas" (Art Institute); "Sunshine and Shadow, Prout's Neck" (Art Institute); "The Watcher, Tyne-mouth" (Art Institute).

PAINTINGS BY BELLOWES, GLACKENS AND LUKS—George W. Bellows, American, 1882-1925, "The Crucifixion" (Emma S. Bellows); "Dempsey and Firpo" (Whitney Museum); "Edith Cavell" (Emma S. Bellows); "Eleanor, Jean and Anna" (Albright Art Gallery); "Front Yard" (Eugene Speicher); "Gramercy Park" (Emma S. Bellows); "Lady Jean" (Anonymously); "Love of Winter" (Art Institute); "My Mother" (Art Institute); "Pigs and Donkey" (Mr. and Mrs. Lesley Green Sheaffer); "River Front, No. 2" (Emma S. Bellows); "Two Women" (Emma S. Bellows). William J. Glackens, American Contemporary, "Chez Mouquin" (Art Institute); "Family Group"; "Girl in Black and White"; "Nude" (C. W. Kraushaar); "Nude with Apple." George Luks, American, 1867-1933, "The Dominican" (C. W. Kraushaar); "Man with Cockatoo" (Rehn Gallery); "Winter, High-Bridge Park" (C. W. Kraushaar).

CONTEMPORARY AMERICAN PAINTING—Jean Crawford Adams, "Cassia, Spring" (Chester H. Johnson Galleries). Ivan LeLorraine Albright, "Self Portrait" (Lent by P. W. A. P.). Boris Anisfeld, "Life." Edmund Archer, "Waiting for the Departure." Emil Armin, "Through the Window" (P. W. A. P.). Gifford Beal, "Circus, Madison Square Garden" (C. W. Kraushaar); "Net Wagon" (C. W. Kraushaar); "Pigeon Cove" (C. W. Kraushaar). Cecilia Beaux, "Lady with White Gloves" (Whitney Museum). Rainey Bennett, "Mural Sketch" (P. W. A. P.). Frank

E. and A. SILBERMAN GALLERIES

We congratulate Robert Harshe, director of the Art Institute of Chicago, for the splendid work which he is doing in the interest of art in America.

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Cincinnati Hails a Most Significant Show

W. Benson, "A Rainy Day" (Art Institute). Tressa E. Benson, "Still Life with Fruit" (P. W. A. P.). Thomas H. Benton, "Bootleggers." Theresa Bernstein, "Gloucester Harbor." George Biddle, "Harvest" (Rehn Galleries). Emil Bisttram, "Juanita of Taos." Arnold Blanch, "Miss Columbine" (Rehn Galleries); "Nude" (Whitney Museum). Lucile Blanch, "Farmyard" (Milch Galleries). Jerome Blum, "Flowers in Window." Peter Blume, "The Bridge" (M. Marin Janis). Ernest L. Blumenschein, "Canyon, Red and Black." Aaron Bohrod, "Beach at North Avenue." Cameron Booth, "Clam Bay Farm." Adolphe Borie, 1877-1934, "The Bather" (Estate of the Artist). Louis Bouché, "Arrangement" (Whitney Museum). Fiske Boyd, "Valley View" (Rehn Galleries). Alexander Brook, "Cecilia" (Downtown Gallery); "The Children's Lunch" (Art Institute); "Peggy Bacon" (Mr. and Mrs. Lesley Green Sheaffer); "Portrait of George Biddle" (Private Collection); "The Tragic Muse" (Downtown Gallery). Edward Bruce, "Near Florence" (Milch Galleries). Karl Buehr, "Ranchos de Taos." Buk, "How Beautiful Upon the Mountains." Charles Burchfield, "Civic Improvement" (Rehn Galleries); "Little Italy in Spring" (Mr. and Mrs. Lesley Green Sheaffer); "Rainy Night" (Frank K. M. Rehn).

Peter Camfferman, "The Masquerade." Arthur B. Carles, "Flowers" (Earl Horter). John Carroll, "Three Figures" (Mr. and Mrs. Lesley Greene Sheaffer). Edith Jane Cassidy, "Monday." James Chapin, "The Old Farm Hand" (Art Institute). Richard A. Chase, "Wabash Avenue Viaduct." Russell Cheney, "Santa Barbara Mission." Nicolai Cikovsky, "Girl Before Mirror" (Worcester Art Museum); "Lake Kenneth Burke" (Downtown Gallery); "Pigeons" (Art Institute). Glenn Coleman, 1887-1932, "Minetta Lane, Night" (Downtown Gallery). John E. Costigan, "Sheep at the Brook" (Art Institute). John Steuart Curry, "The Flying Codonas" (Whitney Museum); "Gospel Train" (Ferargil Galleries); "The Road Mender's Camp" (University of Nebraska); "Tornado" (Ferargil Galleries).

Gustaf Dalstrom, "Dune Landscape." Randall Davey, "Wood Chopper" (Grand Central Art Galleries). Julio De Diego, "Sewing." Preston Dickinson, 1891-1930, "Still Life" (Columbus Gallery of Fine Arts). Arthur G. Dove, "Red Barge, Reflections" (Phillips Memorial Gallery).

Stephen Etnier, "Amusement Park" (Milch Galleries).

Jerry Farnsworth, "Milly" (Grand Central Art Galleries). Ernest Fiene, "Wrecking Houses" (Phillips Memorial Gallery). Ruth Van Sickle Ford, "State Street." Frances Foy, "Visitors." Frederick C. Frieseke, "Girl in Blue" (Ferargil Galleries).

Daniel Garber, "Hills of Byram" (Art Institute). Howard Giles, "MacMahan's, Maine" (Art Institute). Harry Gottlieb, "Interior Arrangement" (Milch Galleries). J. Jeffrey Grant, "The Old Farmhouse." Davenport Griffen, "Where Two or Three Are Gathered Together." Louis P. Grumiaux, "Charlevoix, Pennsylvania" (P. W. A. P.).

Samuel Halpert, "Cottage Interior, Ogunquit" (Downtown Gallery). A. J. Haugeth, "Van Gogh's Last Day." Charles W. Hawthorne, "Little Sylvia" (Art Institute). William P. Henderson, "Ready for the Fiesta" (Carter H. Harrison). Victor Higgins, "Spring Rains" (Art Institute). Emil Holzhauser, "The Bassoon Player." Edward Hopper, "Barber Shop" (Rehn Galleries); "Hodgkin's House" (Mr. and Mrs. John S. Sheppard); "Light"

[Continued on page 22]



"Portrait Bust," by Ernest Bruce Haswell.

That historic seat of art, Cincinnati, is mightily proud of its Forty-First Annual Exhibition of American Art, being held through June 3 at the Cincinnati Art Museum. The collection each year is made up partly by invitation and partly by jury selection. The museum authorities, who sponsor the show, and the Cincinnati art critics agree that it is the best and most stirring exhibition the city has ever seen. It is being hailed as the presentation of the nascence of a purely American art.

The artists and sculptors represented total 145, and they show 161 works. Some were invited, and the rest picked by a jury composed of Leon Kroll of New York and Henry Keller of Cleveland, both artists, and Siegfried Weng, director of the Dayton Art Museum, who seem to have done their work particularly well.

The museum authorities in their announcements single out as outstanding contributions in sculpture a portrait bust by Ernest Bruce Haswell, which is herewith reproduced, and a "Reclining Nude," carved in wood by Joe Goethe. And in painting: "Among the outstanding features are Emil Ganso's large canvas of a 'Nude With a Mirror,' Myer Abel's superbly painted 'Flower Piece,' an equally well handled 'Fruit and Flowers' by William Gebhardt, a luminous painting called 'Mother and Child' from the facile brush of Nicolai Cokovsky, Henry Varnum Poor's 'Self Portrait,' and Leon Kroll's 'Natalie,' a masterpiece . . . Considered as a whole, this exhibition presents a cross section of contemporary American art, full of form and color, rich in the artistic interpretation of subject matter and eloquent of the talents of American artists of today."

In his introduction to the catalogue, Walter H. Siple, director of the Cincinnati Art Museum, remarked that "among the younger artists it is encouraging to find some dealing sympathetically and sensitively with phases of their native environment. Another factor that encourages confidence in the future of American art is the growing tendency to depend less and less upon nineteenth and twentieth century French formulas."

Mary L. Alexander, of the Cincinnati *Enquirer*, wrote: "We seem fast producing a school of genre painters . . . Mainly for the reason of our newly found Americanism, the spring annual becomes intensely interesting."

"A curious thing is transpiring in American art circles. A large assortment of painters are proving through a variety of work that America is slowly but surely going American. It is perhaps a curious coincidence that Americanism coincides with the lull in the market for the work of the Paris school. The writing on the wall has become apparent. To the astute observer the current exhibition, which this year is bigger and better than ever, has a real American tang as far as subject matter goes, and in manner of painting there is a sharp trend toward realism—realism that is attained along two distinct lines. There are painters who go in for realism that is developed by means of rich, ripe surfaces of color exquisitely enveloped, and others who bring their surfaces up to a thin, hard texture; then there are some who go in somewhat for a romanticised realism that finds its beginnings far back in the history of painting. Again there are some who attain a primitive element in their paintings that is somewhat akin to the very early American painters."

"Three Hundred Years of Landscape" Shown



"Salisbury Cathedral," by John Constable. Lent by Edward S. Harkness.

Not long ago the Metropolitan Museum of Art held an exhibition of prints entitled "Three Hundred Years of Landscape," and now, until Sept. 30, it is showing a collection of paintings covering the same subject and the same period. The print collection, as Bryson Burroughs, the curator of paintings, points out, was far more completely illustrative of the theme than is possible in a display of paintings. Even with the co-operation of private collectors, several gaps were left. However, the exhibition is requisite to afford reminders of "the love of out-of-doors which grew from small beginnings in mediaeval times to its present flowering in our civilization."

"Certainly," comments Edward Alden Jewell of the *New York Times*, "it is a very delightful exhibition that has been assembled, and one that contains many important and beautiful examples. There are eighty-three pictures, all but eighteen of which are from the Metropolitan's collection, the rest having been borrowed from other museums and from collectors. To a large extent the paintings are classified according to country."

"This order has not, however, been strictly adhered to throughout. For instance, El Greco's 'View of Toledo' has been placed in the Italian section, between Titian's 'Adoration of the Kings' and Tintoretto's 'Christ Walking on the Water,' both lent by Arthur Sachs. This juxtaposition is logical and illuminating, since during his Italian period, before going to Spain, El Greco, Crétan, was Titian's pupil."

"After the Italian and Spanish sections, come those embracing the Netherlandish artists of the fifteenth and sixteenth centuries, those of Holland in the seventeenth century, French artists from Poussin, Claude and Watteau, to Gauguin and Van Gogh (the French group contains also one painting by a living artist, Derain). Seven painters represent English landscape art: Gainsborough, Turner, Constable, Crome, Bonington and Morland; while the American section contains work by fourteen artists, beginning with the Hudson River school and including thereafter Inness, Wyant, Winslow Homer, Homer Martin, Whistler, Sargent, Twachtman, Albert P. Ryder, Blakelock and Arthur B. Davies."

List of Paintings

[Continued from page 21]

house Hill" (Mr. and Mrs. Lesley Green Sheaffer); "Two on the Aisle" (Harry C. Bentley); "Williamsburg Bridge" (Frank K. M. Rehn). Earl Horter, "Gloucester Harbor." Rudolph F. Ingerle, "Evening, Bryson City, North Carolina."

Edwin B. Johnson, "Ceres" (P. W. A. P.). J. Theodore Johnson, "Bistro Bruel" (Art Institute).

Morris Kantor, "Haunted House" (Art Institute); "Woman Reading" (Rehn Galleries). Bernard Karfiol, "Farm" (Mr. and Mrs. Lesley Green Sheaffer); "Fishing Village" (Whitney Museum); "Seated Nude" (Museum of Modern Art). Henry G. Keller, "Between the Arts in the Pad-Room." Karl Kelpel, "Farming" (P. W. A. P.). Rockwell Kent, "Mount Equinox, Winter" (Art Institute); "Toilers of the Sea" (Adolph Lewisohn Collection). Georgina Klitgaard, "Winter in Bears-ville" (Frank K. M. Rehn). Alexander J. Kostellow, "After Dinner." Carl R. Krafft, "Mississippi" (Art Institute). Walter Kra-wiec, "The Four Sorells." Albert H. Krehbiel, "Crow's Nest." Leon Kroll, "Cathedral Heights" (Rehn Galleries); "Folly Cove" (Rehn Galleries); "Leo Ornstein at the Piano" (Art Institute); "In Central Park" (Ralph Pulitzer); "Wilma" (Milch Galleries). Yasuo Kuniyoshi, "Boy Taking Cow Home" (Downtown Gallery); "Circus Girl" (Downtown Gallery).

Sidney Laufman, "Street Scene" (Milch Galleries). Beatrice Levy, "On a Kentucky Road." Jonas Lie, "The Headlands." Agnes Potter Lowrie, "Miami Beach." Luigi Lucioni, "Old Elm, Taber Hill" (Mr. and Mrs. J. Watson Webb).

Peppino Mangravite, "Denise with Artichoke" (Mrs. Charles H. Sabin); "Girl Comb-ing Her Hair" (Rehn Galleries). Irving Manoir, "Pont Neuf." Reginald Marsh, "Holy Name Mission" (Frank K. M. Rehn); "The Life Guards" (Rehn Galleries); "Washington and His Army" (Frank K. M. Rehn). Henry Lee McFee, "Corner of the Studio" (Rehn Galleries). Herbert Meyer, "The Happy Farm" (Macbeth Gallery); "Monday Morning" (Macbeth Gallery). William Meyerowitz, "Still Life with Draperies." Edgar Miller, "Child and Dog" (P. W. A. P.). Ross Mof-fett, "Shank Painter's Pond." David Morris-son, "Strange Interlude." Archibald J. Motley, Jr., "A Surprise in Store" (P. W. A. P.). Hester M. Murray, "Zoo" (P. W. A. P.). Jerome Myers, "The End of the Street."

[Continued on page 24]

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33 Works by Eilshemius Sold at Exhibit

*"Vista, Shelter Island," by Louis Michel Eilshemius.*

Eilshemius, whose long neglect followed by sudden fame has made American art history, is now so well appreciated by art collectors and artists that 33 of the 35 water colors he had on exhibition at the Valentine Galleries in New York were sold. Most of the water colors went to artists, proving that Eilshemius is in truth a "painter's painter."

This little old man with baggy trousers and shuffling walk, who was, before his accident, New York's most persistent gallery visitor, now sits alone in his brownstone house on Fifty-Seventh street, not even excited about his new successes. He is 70 years old. For 40 years he painted pictures and got nowhere rapidly, then he spent ten more years attracting the public's attention to himself and his genius by writing fantastic letters to the newspapers as the "God of Art," the "Mahatma" and the "Master Mind." These letters also asserted his ability as a poet and musician, but chiefly they dealt with the supremacy of the "none better" Eilshemius as an artist.

Of his sincerity and ability as a landscape painter, there can no longer be any doubt. During his 40 years of activity he painted nature in all of the aspects which he loved and studied so romantically. He traveled all over the world. Steadily, and like one possessed, he noted and painted as he alone thought and felt beauty. He found no success. Disdain and neglect were his lot. America's reluctance to accept his pictures is explained by Henry McBride of the New York Sun: "The artist's ideas, feelings, and manners were hopelessly American, and they were brought forward in a period when it was not fashionable to be American."

Back in 1924 Mr. McBride accused himself of not recognizing the genius of Eilshemius. "Already," he wrote, "Eilshemius' work takes a place ahead of that of both George Fuller and

Ralph Blakelock. This, I must confess, is both a pleasure and a shock to myself, for when I realize that when I accuse the public of neglect of this genius, now to be tardily acclaimed, I accuse myself also . . . In the current shows I have scrutinized the Eilshemius contributions. Suddenly, like St. Paul, I see a great light and the scales drop from my eyes. . . .

"As there is nothing essentially startling in Eilshemius' manner of wielding a brush I do not expect a public stampede to see his things, but the astute connoisseurs who scurried about for years to acquire their Ryders at bargain prices will be obliged to scurry once again."

There is no touch of foreign flavor in Eilshemius. Essentially American, his works reflect the romantic spirit of the 'nineties in lovely passages of color. Artists grown weary of apple set-ups and the dull tones of studio painting may turn to his romantic landscapes for escape. Romance may be found with Eilshemius' blue skies and verdant pastures.

Five pictures were bought by the Metropolitan Museum last year. Wrapped in a purple and gold shawl amid his unsold pictures, Eilshemius considered it no great honor. Instead he chuckled, "Why, the dern fools! I sent them four pictures for nothing four years ago, and they returned them. Then they hear someone say that they are good, so they buy them." Now Eilshemius sits alone, successful but weary. He is not working now. "I've done enough," he said. "Besides—I'm not sure but what my talent is dwindling. I can still paint and write and compose better than any living man, but still—my talent is dwindling."

Abbott to Teach at Rockport

Yarnall Abbott, well-known Philadelphia painter, will conduct classes in outdoor painting at Rockport, Mass. Classes are scheduled to commence on June 15.

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List of Paintings

[Continued from page 22]

John W. Norton, "Mural of the Neolithic Age" (Beloit College). Nura, "The Favorite Kitten."

George Oberteuffer, "House of the Rabbi." Georgia O'Keeffe, "Ranchos Church" (Phillips Memorial Gallery). Sam Ostrowsky, "Winter Day, Palaisau-Villebon."

Douglass Parshall, "Wrestlers." Waldo Pierce, "Woodcock and Partridges" (Gallery 144). Guy Pene Du Bois, "Morning, Paris Cafe" (Whitney Museum). Robert Philipp, "Louis Kronberg" (Cronyn & Lowndes Galleries). Marjorie Phillips, "Farm and Village." Abram Poole, "Nathaniel." Henry Varnum Poor, "Man in Brown Jerkin" (Rehn Galleries); "Pink Table-Cloth" (Rehn Galleries). Constantine Pougialis, "La Danseuse Passée." C. C. Preuss, "Chicago Suburbs."

Nicolai Remisoff, "Coq D'Or." Louis Ritman, "Ballet Girl" (Milch Galleries). Boardman Robinson, "Sermon on the Mount." Jo Rollo, "Portrait of a Young Man" (Rehn Galleries). Umberto Romano, "Venus Comes to Gloucester" (Macbeth Gallery). I. Iver Rose, "Dolls" (P. W. A. P.). Charles Rosen, "Ponckhockie Steeple" (Rehn Galleries). Ceil Rosenberg, "Backyard, Chicago" (P. W. A. P.). Doris Rosenthal, "Mexican School." W. Vladimir Rousseff, "Calf and Little Girl" (P. W. A. P.); "Their Day of Rest" (LeRoy J. Steffen).

Paul Sample, "Celebration." Eugene Francis Savage, "Arbor Day" (Art Institute). Henry E. Schnakenberg, "Felicia" (C. W. Kraushaar); "Still Life with Red Bandanna" (C. W. Kraushaar); "Wheat Field" (C. W. Kraushaar). Flora Schofield, "Fisherman's Widow." William S. Schwartz, "Upper Region, Chicago." Leopold Seyffert, "Eddie Eagan, Prize-Fighter." Charles Sheeler, "Newhaven" (Downtown Gallery). Everett Shinn, "London Hippodrome" (Art Institute). Simkha Simkhovitch, "Merry-Go-Round" (Milch Galleries). Anthony Skupas, "Operetta." John Sloan, "The Hairdresser's Window" (Montross Gallery); "Pigeons" (Montross Gallery); "South Beach Bathers" (Montross Gallery). George Melville Smith, "Father of Waters" (P. W. A. P.). Jacob Getlar Smith, "Grey Day" (Art Institute).

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Augustus Vincent Tack, "The Storm" (Phillips Memorial Gallery). Helen C. Taylor, "Mr. Reed." Frederick Tellander, "Surf at Newquay, Cornwall." Paul B. Travis, "The Offering, Belgian Congo." Paul Trebilcock, "A Young Woman." Carroll S. Tyson, "Maine Landscape."

Walter Ufer, "Solemn Pledge, Taos Indians" (Art Institute).

Franklin Van Court, "From Wilson Avenue." Laura Van Pappelendam, "Dressed up for the Fair." Theodore Van Soelen, "Placita."

Franklin C. Watkins, "Negro Spiritual" (Rehn Galleries). Max Weber, "Still Life Distributed" (Downtown Gallery). Harold Weston, "Amber Necklace." Florence W. Williams, "Regatta Day." Grant Wood, "American Gothic" (Art Institute); "Daughters of the Revolution;" "The Midnight Ride of Paul Revere" (Mr. and Mrs. Cecil M. Gooch).

Nicola Zioli, "Red Tugboat" (P. W. A. P.). Marguerite Zorach, "Summer in Maine" (Private Collection). Zsissy, "Fruit."

China and Japan in Alliance

China and Japan have come close together at the Newark Museum in an exhibition of early wood block prints of both schools lent by Soto Matsumoto, Tokio collector. Features are 47 examples from the 1682 edition of the manual of the Studio of the Ten Bamboos and 62 from the 1702 manual of the Studio of the Mustard Seed Garden. These famous artists' manuals were issued as exercises books in calligraphy and painting, and they have been influential over long periods.

Chinese prints are less known in America than the popular Japanese prints, which they antedate. The Newark examples are of extreme beauty. They represent a conception of an artist's training totally divergent from that now prevailing.

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A Review of the Field in Art Education

Pfeiffer's "Annual" a Provincetown Feature



"Luxembourg Gardens," by Heinrich Pfeiffer.

Each summer an exhibition of paintings by Heinrich Pfeiffer is held in the gallery on the second floor of the Art Market Building, Provincetown, Mass. Last year 44 of his paintings were sold, 32 of them being purchased by artists.

The attendance seems to grow each year, for it is almost a set rule that a visit to Provincetown is not complete without seeing the

show and talking to the artist. His work is imaginative, showing a faint influence of Constable, Ryder and Blake. The Luxembourg Gardens, Pont Neuf, and Nuremberg provide some of the foreign themes. Besides these there are three panels showing the voyage of the Jumbies from Edward Lear's poem, which will appeal to youngsters and those not so young who are still interested in whimsicalities.

Adolphe Borie Dies

Adolphe Borie, prominent Philadelphia portrait painter, died of pneumonia on May 14, in his 58th year.

Mr. Borie studied art at the Pennsylvania Academy of Fine Arts and then spent three years at the Royal Academy in Munich. Since then he lived for a considerable time in France. In 1910 he won the Carol Beck Gold Medal at the Pennsylvania Academy of Fine Arts. Other prizes were the Silver Medal at the San Francisco Exposition of 1915, the Isaac N. Maynard Prize of the National Academy of Design in 1917, the third William A. Clark Prize and the Corcoran Medal in 1926, and the Norman Wait Harris Bronze Medal at the Chicago Art Institute in 1928. He was a fellow of the Pennsylvania Academy of Fine Arts.

The painter had great faith in the art schools of this country and often said that the young American who wanted to become a painter would do well to get his early training here and follow it up abroad, where composition is emphasized in the schools and ateliers.

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The Sculpture

[Continued from page 8]

Hutchinson" (Art Institute); "Frank Granger Logan" (Art Institute); "The Sower" (Art Institute); "Unfettered" (Art Institute). Jane Poupelet, French, 1878-1932, "The Bather," and "Woman at Her Toilet" (Art Institute).

Auguste Rodin, French, 1840-1917, "Adam" (Art Institute); "Arthur Jerome Eddy" (Art Institute); "First Study of Burgher of Calais, Bronze Head" (Art Institute); "Brother and Sister" (Art Institute); "A Burgher of Calais" (Art Institute); "Caryatid" (Art Institute); "Eve After the Fall" (Art Institute); "The Man with the Broken Nose" (Art Institute); "Sorrow" (Art Institute). Arnold Ronnebeck, American, "Dancer" (Weyhe Gallery). Harry Rosen, American, "Torso of Tehiva."

Augustus St. Gaudens, American, 1848-1907, "Amor: Caritas" (Art Institute); "The Puritan" (Art Institute). Viktor Schreckengost, American, "Mangbettu Child." Janet Scudder, American, "Fountain" (Art Institute). Emory P. Seidel, American, "Greek Marble." Eugenie F. Shonnard, American, "Pueblo Indian Woman." Renee Sintenis, German, "Running Colt" (Art Institute). Maurice Sterne, American, "Seated Figure" (Milch Galleries). Albert T. Stewart, American, "Silver King" (Ferargil Galleries); "Torso" (Ferargil Galleries); "Young Centaur" (Ferargil Galleries). John Storrs, American, "Ceres;" "Seated Torso;" "Winged Horse" (Art Institute).

Lorado Taft, American, "The Solitude of the Soul" (Art Institute). William Hamo Thornycroft, English, 1850-1925, "Teucer" (Art Institute).

Polygnatus Vagis, American, "Aviation" (C. W. Kraushaar). Bessie Potter Vonnob, American, "Baby's Head" (Art Institute).

Carl Walters, American, "Bull" (Whitney Museum); "Wart-Hog" (Downtown Gallery). Heinz Warneke, American, "Bear" (Milch Galleries); "Three Hissing Geese" (Art Institute); "Wild Boars" (Art Institute). Gertrude Vanderbilt Whitney, American, "Gwendolyn;" "Wherefore" (Art Institute). Vally Wieseltheur, Austrian, "Girl With Birds;" "Playmates." Wheeler Williams, American, "Fountain Group." Robert Jay Wolff, American, "Marguerite" (Hi Simons).

Mahonri Young, American, "Workman" (Whitney Museum).

Emile Zettler, American, "Ophelia;" "Portrait Head T. S.;" "Torso." Williams Zorach, American, "Affection;" "Mother and Child" (Downtown Gallery).

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Cass Gilbert Dead

Cass Gilbert, distinguished American archi-
tect, who designed the Woolworth Building and
many other notable structures in the United
States, died in Brockenhurst, Hampshire, Eng-
land, at the age of 74. He had been in Eng-
land for about a month, working on plans
for a new building in the United States, and
intended to return to America in about a
week.

In 1929 Mr. Gilbert was one of the seven
men honored as outstanding in their various
professions at the 161st annual dinner of the
Chamber of Commerce of New York. The
six others were Thomas A. Edison, Dr. Nicholas
Murray Butler, Adolph Ochs, Dr. Henry Fair-
field Osborn, John D. Rockefeller, Jr., and Otto
Kahn. The citation of honor at that time was:

"During the past decade, the eyes of the
world have been turned toward America for
inspiration and knowledge in that field of art
in which we have excelled—architecture. Cass
Gilbert is one of the outstanding figures in that
profession, and has, by his genius, helped to
make New York's skyline one of the wonders
of our time.

"Cass Gilbert has expressed in his buildings
his belief in America's love for and appreciation
of beauty. He has developed that beauty by
line, fine proportion and interesting mass, rather
than in elaboration of ornamentation; he has
frankly and freely allowed his building to ex-
press its use and its structure, but at the
same time has preserved a beauty of economic
and commercial value.

"His expressed ideals in regard to his pro-
fession are that an architect must be an artist
in every sense of the word; that he should in-
telligently grasp and practice, in so far as time
and opportunity permit, all branches of the
fine arts; that he must be a master builder
and must know every detail and phase of the
work all the way from the drawing of the
designs to the practical completion of the
building."

Mr. Gilbert was one of the nine directors of
the American Academy of Arts and Letters
and a past president of the Architectural
League of New York and the American Insti-
tute of Architects. The National Academy of
Design elected him president in 1926 and
thereafter each year until Harry Watrous suc-
ceeded him in 1933. France made him a mem-
ber of the Legion of Honor, and he was also
an honorary member of the Royal Institute
of British Architects and an honorary member
of the Royal Architectural Institute of Canada
and the Architectural Society of the University
of Liverpool, England. Theodore Roosevelt
made him chairman of the Council of Fine
Arts. President Taft made him a member of
the Commission of Fine Arts, and President
Wilson reappointed him.

In 1931 when he received the gold medal
of the Society of Arts and Science for inau-
gurating the age of skyscrapers. Mr. Gilbert said:
"The advent of the skyscraper was the birth of
an age of restless change and new aspirations,
an age influenced strongly by that vigorous,
restless and vital personality. Theodore Roose-
velt." Architecture, he remarked, records with
unerring accuracy the history and character of
each period of civilization."

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Museum of Northern Arizona—July 2-7: Fifth Annual Hopi Craftsmen exhibit.

LAGUNA BEACH, CAL.
Laguna Beach Art Association—June-July: New show by members.

LOS ANGELES, CAL.
Los Angeles Museum—To June 17: 15th Annual Exhibition of Painters and Sculptors. Los Angeles Public Library—To June 15: Rembrandt etchings. Biltmore Salon—To June 15: All-California Art Exhibit. Los Angeles Art Association. Dalsell Hatfield Galleries—June: Water colors and frescoes, Charles Kassler. Foundation of Western Art—June: Chinese and Japanese paintings and sculpture.

MILLS COLLEGE, CAL.
Mills College Art Gallery—To June 11: Annual exhibit of student work.

OAKLAND, CAL.
Oakland Art Gallery—To June 13: Paintings, J. Vennertrom Cannon.

PASADENA, CAL.
Burford-Saylor—June: Fine California paintings in a home setting.

SAN FRANCISCO, CAL.
California Palace of the Legion of Honor—June: French painting, 1400 to present day. Courvoisier Galleries—June 18-30: Water colors of flowers, Heath Anderson. S. & G. Gump—June 4-16: Drawings, Archipenko; water colors, William Ross Cameron.

DENVER, COLO.
Denver Art Museum—June 20-Sept. 1: 40th Annual Exhibition, Colorado and Rocky Mountain Region Artists.

HARTFORD, CONN.
Avery Memorial—June 2-30: Children's work, done in museum winter classes.

WASHINGTON, D. C.
Arts Club of Washington—Summer: Annual summer exhibit by members, of paintings, prints, sculpture. Corcoran Gallery—To June 10: Annual exhibition by students of Corcoran School of Art. June: Small bronzes by American sculptors.

WILMINGTON, DEL.
Wilmington Society of Fine Art—To June 13: Work of Delaware school children.

ATLANTA, GA.
High Museum of Art—June: Annual exhibition of Art School of High Museum.

CHICAGO, ILL.
Art Institute of Chicago—To Nov. 1: Century of Progress Exhibition of Art. Arts Club—To June 15: Paintings, Orozco; water colors, Derain. Carson Pirie Scott & Co. (Art Department)—June: World's Fair exhibition of paintings by Bellows, Henri, Luka, Kroll, Benton, Curry, Davies, Glackens, Luciani, etc.; English portraits and antiques from England. Chicago Galleries Association—Summer: Exhibition by members of Association.

RICHMOND, IND.
Art Association of Richmond—Summer: Permanent collections.

LAWRENCE, KAN.
University of Kansas—June: Albert T. Reid collection of cartoons.

PORTLAND, ME.
Sweet Memorial Art Museum—To June 17: Students of School of Fine and Applied Art. June 19-July 1: Portland Print Makers.

BALTIMORE, MD.
Maryland Institute—June 4-10: Annual exhibition of student's work.

HAGERSTOWN, MD.
Washington County Museum of Art—June-August: Singer collection of paintings and sculpture by European and American artists.

ANDOVER, MASS.
Addison Gallery of American Art—To June 24: Charles H. Davis memorial exhibition.

BOSTON, MASS.
Museum of Fine Arts—June: Prints by Turner and Girtin; prints and drawings by and after Rubens; etchings by Mary Cassatt; modern American prints; 16th century illustrated books. Boston Art Club—To June 16: Business Men's Art Club of Boston. June 20-July 3: International Photographic Salon. Doll & Richards—Summer: Selected oils, water colors, prints. Goodman-Walker Gallery—Through June 2: Drawings and oils by Donald Carlisle Greason. Goodspeed's Book Shop—To Sept. 1: Early prints and paintings; fine etchings and engravings.

HINGHAM CENTER, MASS.
Print Corner—To June 9: "Dog Show," of drawings, etchings, block-prints.

NORTHAMPTON, MASS.
Smith College Museum of Art—June: Exhibition of German architecture, lent by E. Schmitts. German Tourists' Information Office—To June 19: Water color, Burchfield, Demuth, Hopper, Marin, Hart.

MINNEAPOLIS, MINN.
Institute of Arts—To Sept. 1: American Indian portraits, Winold Reiss. To June 30: Water colors, Lucien Simon. June 15-July 31: Etchings by Whistler. June 15-Sept. 1: American and European paintings, lent by Minneapolis collectors; paintings, drawings, water colors and sculpture by Minneapolis School of Art.

KANSAS CITY, MO.
Kansas City Art Institute—June: Work by students of the School of the Kansas City Art Institute.

ST. LOUIS, MO.
City Art Museum—To June 20: Paintings by artists of St. Louis and vicinity.

MANCHESTER, N. H.
Currier Gallery of Art—June: Oils, Robert Henri; water colors, Roy Mason; prints by Society of American Etchers; pencil sketches, Charles Curtis Allen.

MONTCLAIR, N. J.
Montclair Art Museum—June: Illustrator exhibition; pottery by students of New York Ceramic Studios, under direction of Maud M. Mason.

NEWARK, N. J.
Newark Museum—To June 17: Early Chinese and Japanese prints, Matsumoto Collection. Indefinite: Modern American oils and water colors; Jaehne Collection of Japanese Netsuke; arms and armor; "The Design in Sculpture."

SANTA FE, N. M.
Museum of New Mexico—To June 15: Memorial Exhibit, Frank G. Applegate. June: Albuquerque Art Association; paintings, Russell Cowles.

BUFFALO, N. Y.
Albright Art Gallery—June: Work by students of the School of Fine Arts.

ELMIRA, N. Y.
Arnot Art Gallery—June 5-July 15: Second annual exhibition, Elmira Artists.

NEW YORK, N. Y.
Metropolitan Museum of Art (Fifth Ave. & 82nd St.)—Through June 15: Museum and other official publications lent by British Government. To Oct. 1: Landscape painting. June: German XVth and XVIth century prints; recent acquisitions in the Egyptian Dept. Ackermann & Son (50 East 57th)—June: Glass painted pictures. American Museum of Natural History (77th St. & Central Park W.)—African Bushman paintings (A. F. A.). A. C. A. Gallery (52 West 8th)—June 3-16: Invited show. June 17-Through Summer: \$5 & \$10 show. Argenta Galleries (42 West 57th)—To Oct. 1: Summer exhibition by members of American Association of Women Painters and Sculptors. Belmont Galleries (576 Madison Ave.)—Permanent: Selected Old Masters. Brummer Gallery (55 East 57th)—June: Old Masters. Frane Bufo & Sons (58 West 57th)—To June 15: Group Exhibition. Carnegie Hall Art Gallery (154 West 57th)—To June 10: Spring show of artists resident at Carnegie Hall. June 16-Aug. 30: Summer show. Ralph M. Chait (600 Madison)—June: Krenn collection of wooden and bronze Bodhisattvas; Oriental art. Leonard Clayton Gallery (108 East 57th)—To June 4: Wood engravings by John W. Evans. Contemporary Art (41 West 54th)—To June 9: Boston Society of Independents. Downtown Gallery (113 West 13th)—To June 16: \$100 exhibition of paintings and sculpture by leading American artists. Durand-Ruel Galleries (12 East 57th)—June: Selected French paintings. Ehrlich-Newhouse Galleries (578 Madison Ave.)—June: Selected Old Masters and modern paintings. Empire Galleries (620 Fifth Ave.)—To June 5: Paintings by Diane Travis. Ferargil Galleries (63 East 57th)—June: Portraits in oils; etchings by McLeod; art for gardens. Pascal M. Gatterdam (925 Seventh Ave.)—June: Contemporary Americans. Grand Central Galleries (15 Van-

derbilt Ave.)—June 5-15: Van Dearing Perrine's children's art. June: 1934 Founders show. (Fifth Ave. at 51st)—June: American contemporary artists. Jacob Hirsch (30 West 54th St.)—June: Egyptian, Greek, Roman, Renaissance and Medieval works of art. Keppel & Co. (16 East 57th)—Summer: "Modern Classic Etchings." Theodore A. Kohn & Son (608 Fifth Ave.)—June: Portraits by Mary E. Hutchinson. John Levy Gallery (1 East 57th)—June: Old Masters. Lusk Memorial Studio (7 East 22nd St.)—Paintings by younger Americans. Macbeth Gallery (15 East 57th)—June: General Exhibition of American paintings. (19 East 57th)—June: Third exhibition of \$100 paintings. Fievers Madison Gallery (51 East 57th)—June: Selected French paintings. Metropolitan Galleries (730 Fifth Ave.)—June Old Masters; portraits by contemporary Americans. Mieh Galleries (108 West 57th)—June: Selected paintings by American artists. Montross Gallery (785 Fifth Ave.)—June 4-16: 30 paintings by American artists. June 18-30: Young American painters. Morton Galleries (130 West 57th)—June: Group show. Museum of Modern Art (11 West 53rd St.)—June: Bliss collection. To June 16: Architectural and model housing exhibitions. National Arts Club (119 East 19th St.)—To June 28: Members' annual exhibition of small paintings and sculpture. Arthur U. Newton (11 East 57th St.)—June: Selected English paintings. Public Library (42nd St. & 5th Ave.)—June: Drawings for prints and prints. Rabinovitch Gallery (142 West 57th)—To June 9: Photographs by Grand Duchess Marie. June 11-30: Group exhibition of photographs. Raymond & Raymond (40 East 49th St.)—To June 15: Survey of the development of portraiture. Reelch Museum (310 Riverside Drive)—June: Old Masters; Tibetan Banner paintings. Salmasund Club (47 Fifth Ave.)—To Oct. 12: Annual summer exhibition. Jacques Seligman (3 East 51st St.)—June: Paintings by American artists. Schultheis Galleries (142 Fulton St.)—Permanent: Works of art by American and foreign artists. E. & A. Silberman (30 East 57th St.)—June: Old Masters and objects d'art. Marie Sterner Gallery (9 East 57th St.)—To June 9: Paintings by Gretl Urban. June 9-30: Mixed group show. Uptown Urban (249 West End Ave.)—To June 12: Selected young Americans. Valentine Gallery (89 East 57th)—May: Selected French paintings. Wildenstein Gallery (19 East 64th St.)—June: Sculpture, Boris Lovet-Lorski.

SYRACUSE, N. Y.
Syracuse Museum—To June 15: 3rd Annual Robineau Memorial Ceramic Exhibit.

CINCINNATI, O.
Cincinnati Art Museum—June 3-July 1: Work by students of the Cincinnati Art Academy.

CLEVELAND, O.
Cleveland Museum of Art—To June 10: 16th Annual Exhibition, Cleveland Artists and Craftsmen. June 14 to July: 14th Exhibition of Contemporary American Oil Painting.

DAYTON, O.
Dayton Art Institute—To June 9: Chinese wood-block prints (C. A. A.). June: Annual exhibit by students of the School of the Dayton Art Institute.

TOLEDO, O.
Toledo Museum of Art—June 3-August 26: 21st Annual Exhibition of Contemporary American Painters.

PORTLAND, ORE.
Portland Art Association—June 9-24: Flower prints. June 15-July 15: Exhibition of Western Oil Paintings.

PHILADELPHIA, PA.
Philadelphia Museum of Art—To Sept. 17: Russian art. Philadelphia Art Alliance—June: Work of younger artists. June 5-30: "The Ten Best Industrial Designers." Plastic Club—To June 6: Work by students, Plastic Club Community Sketch Class. Print Club—To June 15: 11th annual exhibition by living etchers.

PITTSBURGH, PA.
Carnegie Institute—To June 17: International theatre art. June 14-July 15: Water colors, Elliot O'Hara.

SEATTLE, WASH.
Seattle Art Museum—June 7-17: Pacific Art Convention. June 20-July 22: California painting and sculpture. Karoly Fulop; paintings, Tibor Pataky; one-man show, Barney Nestor; Japanese prints: "Development of Landscape Painting;" Puget Sound Group.

MADISON, WIS.
University of Wisconsin—To June 6: Sixth annual exhibition, University of Wisconsin student art work. June 14-July 15: 14th International water color exhibition.

MILWAUKEE, WIS.
Milwaukee Art Institute—June: "British Isles Illustrated;" paintings, Gregory Prushech; paintings, Jessie K. Chase; flower paintings, Bessie Helstrom.

OSHKOSH, WIS.
Oshkosh Public Museum—June: Ohio Print Makers exhibit; paintings, George Range.



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An Epochal Book

The most interesting and provocative book on art that has appeared in recent years is Thomas Craven's new one, "Modern Art" (Simon and Shuster; \$3.75), in which he bitterly lashes into the so-called School of Paris and into the Bohemianism of the Left Bank, which he believes has spread festering contagion throughout the world. Craven has reversed in a great measure the position he took in "Men of Art." He has turned "native" with a vengeance, has become a champion of nationalism and established himself as a Francophobe in language that is withering and often ferocious.

Extracts from his own introduction to the book describe the task Craven undertook. The reviewers almost unanimously agree that he accomplished it. "We have seen a new art spread like a contagion," he wrote, "infecting young men and women everywhere with wild ambitions and the spirit of discovery. Cults founded upon subtle technicalities have come and gone in swift succession. These cults had their origins in France: they were Bohemian in conception and international in membership. They were born in Paris; they had their day of publicity; they died. They were transported to America where, by artificial propagation, they flowered prematurely and passed away. Today the various sects composing what is known as Modernism are officially entombed in the School of Paris, with Picasso as sexton. In that school, one finds the shrouds of the ancient past, the splintered bones of Cubism, salesmanship and the tragedy of the devalued dollar. The new movement is now a subject for the historian. . . ."

"In writing the history of this period, I have considered, first, the background: the conditions responsible for the social and physical starvation of the modern artist—the Left Bank, past and present, and Paris at the opening of the century. Out of this little world where art feeds upon itself, I have drawn, one by one, the leading personalities, presenting them in relation to their environment, to their predecessors, and to the schools they wrecked or founded, and finally appraising them in terms of intelligible meanings rather than in the flickering light of temporary influence. If some of them come off rather badly, I cannot help it: it is time that criticism took into account the distinction between exhibits of methods—of working tools—which the purists call painting, and the representation of experiences in life, which is the only excuse for the existence of art. . . ."

"I have devoted almost half of the book to America. Which is as it should be—for art begins at home. Art is not a philosophical system embracing the whole world; it is the expression of the adventures and discoveries of the human organism reacting to environment, of the perpetual readjustment of habit to the progress of changing facts."

Craven says he has treated only of the leaders in the modern upheaval, with the exception of Modigliani. "I have included this gifted wastrel as a specimen of the effects of Bohemianism on the artist. Modigliani was a real artist but not a great one. He had talent and charm, but was incapable of self-discipline. I have used him as a symbol of the multitudes of young men who go to the dogs in the slums of Paris. . . ."

"I have considered art as a human activity, as a healthy act of labor proceeding from, and affecting, the lives of people. I cannot, therefore, accepting technical experiments in structure as substitutes for experience; nor can I credit the transcendental values read into Pi-

casso's abstract patterns by his hypersensitive stock-holders. Nor can I accept as valid experiences the hallucinations of the Sur-Realists who distort the facts of life to suit their little nightmares. I have no use for an art that is founded upon the limited attention of specialists, or upon the eccentricities of monomaniacs; I ask that art contain meanings which may be verified, shared and enjoyed by a large and intelligent audience. With this in mind, I have had to recognize the fact that a picture is not only a composition, a material thing neatly put together, but a representation of something, a symbol, if you will; and that the art of painting attains to prominence when its symbolism reveals notions, ideas, tendencies, and values arising from the mores of the time. I have used all the resources of my power to drive this truth home: biography, autobiography, description, anecdote, social valuations, and the ruthless dissection of the esthetic claims of the advocates of purity in art."

Prof. Frank Jewett Mather, Jr., of Princeton University, wrote (mainly in 1916) a book on "Modern Painting" which was published in 1926, and he recalls this in his review of Craven's book in the New York *Herald Tribune*. To challenge Modernism then, he says, was to be an old fogey, and his treatise was "of mere popgun aggressive force compared with Mr. Craven's drum fire of literary trench mortars. . . . Many Davids have already assailed the Goliath Modernism, and usually with indifferent success. Such practicing artists as Mr. Vezin and Mr. Neuhaus have chosen from the brook cobblestones too big for their slings. Mr. Cortisoz' fine irony has, I fear, fallen short of the mark. . . . Mr. Craven's intelligent ferocity brings his dirk well into the joints of Goliath's harness. But his task is easier than ours was; for the giant, though not wholly forespent, evidently is about ready to lie dying."

Dr. Mather summarizes Craven's position as follows: "Art for a century has been steadily losing significance as a result of shrinking of content and of exaggerated devotion to methods. It has ended in our day in an *impasse*—an art which offers practically nothing but method with no content of any sort, save curiosity concerning method. Thus it has ceased to have social base or function, becoming an elaborate game of solitaire for which critical special pleaders and speculative merchants manage at times to collect handsome gate money. In Picasso we have an elaborately cultivated voice which says nothing or next to nothing. In Matisse we have a fastidiously decorative eclecticism playing the part of a great and vital art. The cause of these aberrations and misvaluations is, in general, the isolation of the artist—the fact that, having no place in the new plutocratic order, except that of sycophant, he lives in unwholesome isolation subject to all the autistic delusions, as to those more deliberately concocted by self-flattering *coteries*. Programs have burgeoned mightily while art itself has atrophied."

"The remedy is for the artist to seek a wider experience of his own place, time and fellow mortals; to work rather with the whole of himself than with a professional fraction of himself; to consider methods less, and more what methods may express; to reach out for a public and disregard the closed clique, as well as the asphyxiating gas of esoteric criticism. All this requires of the artist the fortitude to cope with neglect and misunderstanding—an alert and intelligent heroism. In France, for the moment, everything seems in full decay."

Dr. Mather rejoices that Craven has thrown Whistler's "lifeless carcass into the garbage heap."

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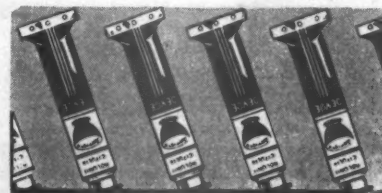
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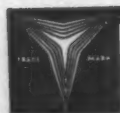
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AMERICAN ART AND THE WOMEN OF AMERICA

PENNY FUND AWARDS

Americans, as a class, are not easily discouraged. When money is scarce and they cannot contribute dollars to foster an appreciation of art, they compromise by giving just what they can *but they do it systematically.*

The Penny Art Fund was originated fifteen years ago by Mrs. Alvoni Allen of New Jersey, one of our A. A. P. L. local chapter chairmen and General Federation chairman of the fund. It is working better than ever despite the hard times. The plan is for each member of every federated woman's club to give just one penny a year, the amount collected in every state yearly to be used to purchase paintings and sculpture by state artists. These are awarded to the clubs judged to have done the most to raise the standard of beauty in the community. The fund is handled in each state by its own state art chairman. Mrs. Allen annually expends personally many hundreds of dollars for oil and water color paintings and sculpture which she purchases at the current exhibitions. These prizes, nine in number, will be awarded at the General Federation Council meeting in Hot Springs, Ark., to the states doing the most for American art. The editor of this page is the judge.

A penny a year seems a very small amount, and many clubwomen give a great deal more. But numbers count. There are three million federated club women. When they all contribute the yearly penny a large sum will be realized. More than thirty-five states have already taken up the plan and several thousand dollars is spent yearly for the work of living American painters and sculptors. It is especially helpful this year not only to artists but also to clubs, for the clubs acquire in this way good examples of art which become the nucleus of a collection. There is so much interest in the plan that extracts from the winning reports will be printed on this page.

Four prizes are awarded to states west of the Mississippi and four prizes east. An additional prize goes to the state showing the greatest progress.

Eastern winners—First, Illinois, Mrs. Oscar S. Cole, chairman; second, Wisconsin, Mrs. A. V. Classon, chairman; third, Indiana, Mrs. D. J. Prohaska, chairman; fourth, New Jersey, Mrs. William Wemple, chairman.

Western winners—First, Kansas, Mrs. George Philip, Jr., chairman; second, Texas, Mrs. Greenleaf Fiske, chairman; third, Missouri, Mrs. Frederick B. Hall, chairman; fourth, Iowa, Miss Louise Orwig, chairman.

The prize for the greatest increase goes to North Dakota, Mrs. Paul Adams, chairman. This state last year had only three clubs that contributed 100 per cent. This year it has 75, with more coming all of the time.

Illinois received an oil painting, "Girl Reading" by Helen Turner, N. A.; 346 clubs contributed 100 per cent, and the reported total of contributions totaled \$1,145.56. Besides the P. A. F. this includes loan scholarships, the money spent for prizes given to art exhibitions, paintings for school prizes and contributions to the Lorado Taft scholarship fund. Clubs

in Illinois have searched out the artists in their communities, exhibited their work, honored them with teas and dinners, awarded prizes and purchased their paintings. To mention one club, for instance, the Woman's Club of Evanston and North Shore, this year 121 artists exhibited 214 works. The club awarded fourteen money prizes—\$340 in all. Many of the other large clubs in Chicago have their own art galleries in their club houses, sponsor exhibits and award substantial prizes. Chairmen placed the work of local artists in stores and as a direct result many paintings were sold and commissions given. Every district and club has a Penny Art Fund chairman.

This state reports giving this year four paintings to districts, four to clubs and three to schools, all the original work of Illinois artists. Mrs. Oscar S. Cole is the chairman and she is also an active member of the Illinois A. A. P. L. Chapter.

Kansas won first honors in the western section. Mrs. Philip, the chairman, is also state chairman of the A. A. P. L. The state has 11,308 members who supported the Penny Art Fund. Paintings by Kansas artists will be purchased. The state prize winners: Twentieth Century Club, Wichita; Cosmos Study Club, Wellington; the Twentieth Century Juniors. Mrs. Amos Beasley was the district chairman whose work for art showed the greatest advancement. Some of the fund will be used to purchase water colors for the Kansas rotary exhibit. The Junior clubwomen bought 115 woodcuts and lithographs in the year. The prize presented by Mrs. Allen to this state is a large oil painting, "Sorting Nets" by Eustace Paul Ziegler.

A FINE ARTS WEEK

Mrs. Harold Dickson Marsh, Oregon State Chairman, A. A. P. L., is very anxious that the American Artists Professional League and the new Fine Arts Foundation through its National Committee promote a Fine Arts Week during "Good Book Week," the second week in November, and to this end she has urged that Mr. Ennis propose such a week to the committee. She also has suggested that the matter be presented before the General Federation of Women's Clubs at Hot Springs.

This idea is an excellent one. The states now observe a "Fine Arts Week" at varying times. More good would perhaps be done if a certain date should be kept by all.

Exhibition Season in Poconos

The Buck Hill Art Association, formed last year, has arranged another schedule of summer exhibitions at the Inn of Buck Hill Falls, in the Pocono Mountains of Pennsylvania. The first show will be "Contemporary Quaker Artists," June 15 to July 15, followed by "Purchase Prize Exhibition" and the "Brooklyn Society of Miniature Painters," July 16 to August 15; "Pennsylvania Landscapes by Garber, Redfield and Yates," Aug. 16 to Sept. 15. "Thumb Box Sketches," July 20 to Sept. 10.

THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams
163 West 57th Street, New York City

National Secretary : Willford S. Conrow
164 West 57th Street, New York City

National Regional Chapters Committee
Chairman: George Pearce Harris
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid
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A REFERENDUM ON THE DESIRABILITY OF AN UNDER SECRETARY OF ARTS IN THE FEDERAL GOVERNMENT.

Because much thought and discussion is focused today in Washington and in other art centers on the desirability of urging the appointment of an Under Secretary of Arts to serve without portfolio in the Federal Government, the National Executive Committee of the League, at its meeting on May 17, voted to take a referendum vote of all enrolled members on this question. So far as we know the American Artists Professional League is the only art society that has made this effort to obtain, through a straw vote, a cross-section of the opinion of art-minded America on this question. The nation-wide membership of the League should give whatever value lies inherent in majority opinion to the results of this balancing.

Care was taken to avoid partisan expression of opinion on the double postcards mailed promptly to all members, in writing the arguments For and Against the question, this being the now time-honored custom of the League to be fair and impersonal on all matters on which there can be a difference of opinion. As a matter of public record we reproduce here that which is already known to all our members:

ARGUMENTS

AGAINST: An Under Secretary may be a political appointee, and if so, might view every project as patronage, i.e. political spoils, because it is dependent on the appropriation of necessary funds by Congress. Under such conditions there might be but little advantage to American art to be expected from an Under Secretary of Art in the U. S. Government, and even embarrassment for professional artists. Such a selection may be in the hands of a political clique. Our great art can hardly be advanced through any appointive office depending on politics and cliques.

FOR: Despite formidable opposition to the establishment of Secretaries of Commerce and of Labor under Theodore Roosevelt, that was done and all know how eminently successful they have been. American art needs an established point of contact between artists and government. The lack of such a focus in Washington we believe to be a weakness in our national government. Although harm may be done by an Under Secretary of Arts who is either a political appointee or a fanatical devotee of some fashion in art, a vigilant public can always express its opinion. We are confident that our President would make a wise choice of the first incumbent of the Under Secretaryship of Arts.

Hundreds of replies are being received every day from all over the country as this copy goes to press. In addition to the definite vote for or against, many have added comment reflecting wide divergence of opinion:

"Do not make the League another 'Pressure Group' like the American Legion." . . . "It may not mean more than governmental recognition, but that would be something." . . . "This is not the time to ask a crazy Washington to embarrass the arts and artists." . . . "A Department of Art in the Bureau of Education, I would favor. I vote against an Under Secretary of Arts." . . . "Better a politician than no one at all." . . . "We need a Minister of Fine Arts in the President's Cabinet." . . . "Not yet. Wait two years. The cyclone is now about rising." . . . "Get government recognition for art and artists. Then be vigilant and kill politics, graft, spoils, cliques, etc., for art's sake." . . . "I am 'for,' provided the appointee be non-

fanatical, a judicious and unprejudiced true art lover." . . . "We have no right to expect sane or beneficent action if taken at this time." . . . "Will it not be possible to create such a strong sentiment against a political appointment that this danger may be avoided? We are 'expiring' in the Middle West—from politics! Believing it to be a progressive step, I vote 'for' an Under Secretary of Arts." . . . "I am voting against the appointment of an Under Secretary of Arts because of the political and one sided stand any probable appointee would take. This was true in the Chicago district so far as the P. W. A. P. was concerned." . . . "Perhaps a year ago I should have voted 'for' the appointment of an Under Secretary of Arts in the Federal Government; but, on giving careful consideration to the matter now, I vote 'no.' If there were really a profound thinker like an Emerson or a Henry James who would be nominated to such a post, I would say 'Amen.' In view of the appointments by the government to many important posts in the P. W. A. P., I rebel if this kind is to be made Under Secretary of Arts." . . . "At present, when something goes wrong, like the Whistler stamp, artists can only howl. With an Under Secretary of Arts there is someone to howl at. I vote 'for' an Under Secretary of Arts."

CONCERNING THE INAUGURATION OF A FINE ARTS WEEK THROUGHOUT THE UNITED STATES.

The Vice-Chairman of the National Regional Chapters Committee has sent the following letter to all State Chairmen of the American Artists Professional League:

The National Executive Committee of the American Artists Professional League suggests to its regional chapters the inauguration of a Fine Arts Week throughout the United States to take place the second week in November of this year. As chairman of the League in your state, we suggest that you begin now to formulate plans for this important event with ample time to work out a comprehensive scheme.

We think it most important that you get in touch with the Governor of your state and local officials, asking for their approval and support, the official sanction being of prime importance.

For your guidance we suggest the following plan:

I. (a) Exhibition of paintings, sculpture, architecture, etchings, woodcuts, lithographs—to be held in your Art Museum, in Art Clubs and Women's Clubs. (b) Exhibition of students' work in the public schools to be selected by the art supervisors. (c) Special invitations to the public to visit the studios of painters, sculptors and craftsmen. (d) The placing of works of art in shop windows and decorating same in an artistic manner.

II. (a) A series of lectures pertaining to the arts of the past and present with lantern slides when possible and with the cooperation of the women's clubs, the Chamber of Commerce and the Rotarians. (b) The showing of cinema films on the making of an etching, of a bronze statue, a stained glass window, etc. These and many other subjects are distributed by the Metropolitan Museum of Art in New York, also by the Art Institute in Chicago and the University Film Foundation in Cambridge, Mass.

III. Photographs to be taken of historic buildings and monuments, also scenes of local interest and of fine bits of architecture; not for the quality of the photograph but to bring to the public an appreciation of the treasures in their own community. An exhibition of these photographs with some type of prize might be considered.

It is also important that you obtain full publicity in your newspapers and have a leaflet printed for distribution, giving the varied activities during the Fine Arts Week.

With the tremendous awakening throughout the country of all matters pertaining to the fine arts we urgently ask you to do all in your power to make this Fine Arts Week a splendid success.

All Regional Chapters proposing to accomplish this project are requested to communicate from time to time with the National Regional Chapters Committee, that due publicity concerning all efforts may be given in the League's Independent Department in The Art Digest.



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